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'SIND THROUGH THE CENTURIES'

EDITED BY
Muhammad Ishtiaq Khan

DEPTT. OF ARCHAEOLOGY AND MUSEUMS
MINISTRY OF EDUCATION
GOVERNMENT OF PAKISTAN
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Muhammad Ishtiaq Khan
Chairman
Exhibition Committee

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INTRODUCTION

Pakistan has inherited a rich cultural heritage. The records of human activity here go back to the hoary past. The Palaeolithic implements found in Soan Valley in the Punjab, the early village communities in Baluchistan where we see beginning of farming, the urbanisation in protohistoric Indus civilization in Sind, Punjab and NWFP, the centres of Buddhist-Hindu settlements particularly in the Gandhara region and the most glorious of them all the Muslim period provide links in the long chain of civilisation and culture. The monuments, sites and antiquities pertaining to these periods give a sense of continuity with the past and provide a visible expression of the life, thought and religious experience of the ancient people.

Sind, an important province of Pakistan, has had a fair share of the growth of civilization and development of culture and arts. In the beginning of the third millennium B.C., Amri and Kot Diji (which may or may not be an earlier phase of Indus valley civilization) and a little later the Indus valley civilization itself, represent early stages in the evolution of human society in Sind. The process continued and the triumphant march of Alexander in late fourth century B.C., arrival of Scythian and Kushan hoards, Sassanian, Buddhist and Hindu rule till seventh century mark and diversify the earlier tradition of art and culture. The advent of Muslims in the beginning of the eighth century gave Sind a much needed ideological fillip which radically altered its socio-economic pattern of life. Subtle and profound changes were also brought about in the arts and crafts.

To understand the society and culture of Sind in its proper perspective the work of investigating and bringing to light the ancient monuments was commenced by the British archaeologists soon after the conquest. It was W. Cole, the Deputy Collector of Karachi who excavated the Buddhist stupa at Jarak in 1852 A.C. The work of Cole was followed by a number of distinguished

explorers and excavators including Bellasis, Richardson, Henry Cousens, General Jacob, Gibbs, Bartyle Frere, Carter, Alexander Cunningham and Mason. As a result of their work, the site of Brahmanabad or Mansura, the stupa at Mirpurkhas, Thul Mir Rukun etc. were recorded during the nineteenth century. In the early twentieth century, Henry Cousens and Prof. Bhandarkar explored and excavated different sites including stupa at Mirpurkhas, Sudheranjo Daro, Kahojo-Daro, Moenjodaro etc. The discovery of proto-historic remains at Moenjodaro by Banerji in 1922 led to more diverse archaeological work in Sind. While Sir John Marshall and his colleagues including Daya Ram Sahni, K. N. Dikshit, Hergreaves, A. D. Siddiqui and M. S. Vats, were toiling at Moenjodaro, the proto-historic sites of Jhukar, Lohemjo Daro and Chanho Daro were also explored. Dr. E. J. Mackay who continued Marshall's work at Moenjodaro also excavated Chanho Daro in 1935-36. The systematic exploration of Sind by N. G. Majumdar, whose brilliant career was cut short by a premature and tragic death, deserves special mention.

After the emergence of Pakistan as an independent country the Deptt. of Archaeology, in the face of the difficult financial problems, was reduced to a mere skeleton staff. Gradually, the Department resumed its vital task of exploration and excavations. Already a systematic survey of South-Eastern Sind has been conducted and a number of proto-historic and Muslim period sites have been excavated. Moejodaro, Kot Diji, Jhukar, Banbhore and Mansura are some of the important sites excavated by the Deptt. While the excavations at Kot Diji have pushed back the knowledge of our proto-historic period in Sind by another 500 years, the sites of Banbhore, identified with Daibul, and Mansura, the old Arab capital of Sind, have revealed the art and architecture of the earliest phase of the Arab occupation of Sind. The French and American archaeological missions in collaboration with the Deptt. of Archaeology have also made valuable contribution by excavating at Amri and Allah Dino.

All the antiquities unearthed by the British archaeologists during the 19th century and early 20th century excavations at Jarak, Brahmanabad or Mansura, Stupa at Mirpurkhas, Sudheranjo-Daro, Thal Mir Rukn etc. were either deposited in Prince of Wales Museum Bombay, Indian Museum Calcutta or sent to British Museum London where they still adorn its galleries. It is only

with the antiquities unearthed during the excavations after Independence or some housed in the Museum at Moenjodaro that we had to be content with. In order to preserve these antiquities properly and exhibit them for the benefit of the scholar and the common man alike, the Deptt. of Archaeology has provided a new museum building at Moenjodaro, and set up new site museums at Banbhore, Umarkot and Hyderabad Fort. Besides, a valuable collection of rare manuscripts, paintings, coins etc. has also been assembled in the newly organised National Museum of Pakistan, Karachi.

The present exhibition has been organised to provide a visible expression of the culture and antiquities of Sind through the centuries Beginning from the Protohistoric period, it provides a complete cross section down to the conquest of Sind by the British in 1843 A.C. The exhibits include pottery, metal ware, statuary, coins, manuscripts and specimens of calligraphy, arms and armour, jewellery, glazed titles and carved and inscribed stone tablets, and rare books on art and architecture of Sind. The exhibits have been mainly borrowed from the collections of various museums under the administrative control of the Deptt. of Archaeology, and its Exploration and Excavation Branch. A number of valuable objects have also been obtained from different individuals.

Some of the exhibits in the collection are being displayed to the public for the first time. Such antiquities are from new excavations at Mansura, Jhukar, Amri, Allah Dino, Bhiro Bham etc. The Deptt. of Archaeology has also availed of this opportunity to re-erect a monumental Quranic inscription of Jami-Masjid Thatta originally fixed at its central prayer chamber. This inscription which is in a good state of preservation was dismantled and replaced by the Sind PWD during the thorough repairs of the Mosque.

The catalogue has two parts. The first part deals with a brief introduction to each category of the exhibits on display. These introductions have been contributed by various officers of the Deptt. of Archaeology who are well acquainted with the subject. The second part includes the description of the antiquities. It will be noticed that only selected objects have been described in the catalogue portion. Lack of time and resources have necessitated this selection but no reflection on the merit or significance of the remaining antiquities is implied in any way. The catalogue has been compiled and printed in a fortnight only. Despite our best

efforts there may have remained some mistakes and other shortcomings, for which I earnestly crave the indulgence of the reader.

In the end I find it my pleasant duty to offer my grateful thanks to Mr. Pyar Ali Allana, Minister for Education, Govt. of Sind, Pir Hussamuddin Rashidi, Chairman, Advisory Council for the National Museum of Pakistan, Mr. Justice (Retd.) Feroze Nana Ghulamally, Chairman, Authority for the Preservation of Moenjodaro, Dr. N. A. Baloch, Vice Chancellor, University of Sind, Hyderabad, Dr. Dubash, Mirza Abbas Ali Beg of Hyderabad and Mr. Taj Sahrai of Dadu for having very kindly loaned their valuable antiquities for display in this exhibition. I am also greatly indebted to Dr. Muhammad Ajmal, Secretary, Ministry of Education, Govt. of Pakistan, without whose encouragement and guidance it would not have been possible to organise this exhibition. To all my colleagues in the exhibition Committee I would like to record my deep sense of gratitude for their co-operation and help. If this exhibition succeeds in fostering a better understanding and appreciation of the archaeology of Sind, it will not have been held in vain.

Muhammad Ishtiaq Khan

DIRECTOR OF ARCHAEOLOGY AND MUSEUMS
GOVERNMENT OF PAKISTAN

THE PROTOHISTORY OF SIND (3000-1000 B.C.)

The traces of earliest human activities in Sind have been discovered at a number of plateaux and river valleys. They are marked by stone tools representing various technological stages of development which can be typologically assigned to the Upper Palaeolithic, Mesolithic and Neolithic Ages of Pakistan. Until the Neolithic Age or about the fifth millennium B.C., permanent and open air human settlements did not exist other than what seem to be campaigning sites of nomads and hunters. The beginning of sedentary way of life sometimes during the fourth millennium marked a major cultural change which generated a series of socio-economic processes that crystallized in the form of the Indus civilization. The early traditions of stone tool technology continued even during the Bronze Age. The technique of manufacturing tools however, underwent progressive changes and refinements to conform with the changing life pattern of the people. In this context, the Rohri Hills, the largest flint knapping workshop, reflects successive stages of stone tools manufacture.

Before the rise of Moenjodaro or the maturity of the Indus civilization in Sind and other areas of Pakistan, a number of settlements were dotting the Kirthar foot-hills and the plain of the lower Indus valley. These settlements are dated from the late fourth and early third millennium B. C., and represent small communities with common cultural traits despite certain dissimilarities of regional nature. Through explorations and intensive excavations at selected sites, an almost uniform cultural pattern had emerged in the lower and upper Indus valley which constitutes

an early developmental phase of the Indus or Harappan civilization. The excavations at Kot Diji in Khairpur district of Sind, located opposite Moenjodaro on the left bank of the Indus, first provided the necessary clues to an early or formative stage of the Indus civilization. At Kot Diji, a 17 feet thick cultural accumulation lying below the mature Harappan material, produced a long sequence dating between 3155 and 2590 B. C. (with MASCA corrections and on half life of 5730 years). The Indus civilization is known to have been at mature stage by the middle of third millennium B. C. in contrast to the early levels of Kot Diji called Kot Dijian, which are assignable to the early third millennium B.C. In addition to the chronological priority, the Kot Dijian levels contain such ceramic forms and decorative designs, terracotta objects like 'cakes', cart frames and wheels, cones, bull figurines, stone tools and even the fortifications which were previously known to be associated with the mature phase of the Indus or Harappan civilization. A distinctive group of pottery from Kot Diji consists of red wares representing globular vessels with short rim and often painted with black around the neck. This Kot Dijian pottery of the early Harappan period has now been discovered from forty different sites in the Indus valley and even in Baluchistan. It seems that a process of cultural integration was already underway in Pakistan by the early third millennium B.C.

At another site of Amri, located on the right bank of the Indus river, a long cultural sequence has been unearthed which is marked by a distinctively painted pottery called "Amrian'. It lies below the mature Harappan cultural materials. Since typical Kot Dijian ceramics have been discovered in Amrian wares contexts and the Radiocarbon dates of the Amrian materials (Period IB and IC) fall between 3540 and 3240 B.C. with MASCA corrections, its choronological priority over the fully urbanised Indus or Harappan culture is well established. Three successive phases of mud-brick buildings at Amri like those at Kot Diji, suggest a stability of

residence for a considerable length of time. This would further indicate that the people were effectively exploiting the environment for subsistence. In the material culture, a progressive development and even refinement is discernable from Amrian levels IA to ID, particularly in ceramics from the early handmade to the later wheelmade and elaborately painted designs. The Amrian cultural tradition has so far been recognised at twenty-two sites in south-western Sind. Its influence is clearly marked on the Anjira wares of central Kalat and Kechi Beg polychrome pottery of the Quetta valley. A wide distribution of these cultural elements in Sind and other parts of Pakistan, coupled with the discovery of toy-cart farmes, wheels and the evidence of bull in faunal remains as well as in representational art, attest to frequent and intensive interaction among the protohistoric communities of Pakistan. Further development and cultural unification came in the form of Indus civilization during the succeeding period.

By the middle of third millennium B. C., the lower and upper Indus valley was dominated by the remarkable Indus civilization best represented by the large urban centres at Moenjodaro in Sind and Harappa in Punjab. The rise of these cities demonstrates the emergence of complex socio-economic, religious, political and other related institutions in the Indus valley. One is impressed by the standardisation of products for example, stone weights, ceramics, metal objects and glyptic art. Monumental buildings and elaborations in the domestic architecture have emerged. Though the Indus valley civilization covered the largest area than any of the known civilizations of the ancient Orient, it is significant that it embraced almost the same area which was earlier inhabited by the early Harappan culture. Contacts with outside world which existed during the early Harappan period were intensified during the succeeding periods of its maturity between 2400 to 2000 B. C. In addition to the overland routes, the Arabian Sea also became an important line of communication between the Indus valley and ancient Mesopotamia.

During the first half of the second millenium B. C., the Indus civilization began to decline. A number of causes have been advanced for its disintegration such as foreign invasions, recurrent flooding of the Indus river, obstruction of sea route, socio-economic decline and changing climatic conditions. It is possible that attacks from the hills of Baluchistan might have hastened the decline of the Indus civilization which was already weakened due to internal socio-economic failures by the middle of the second millennium B. C. A general decay is evident in architecture and material equipment recovered from the upper levels of Moenjodaro, Chanhudaro II, Amri IIIC-D and also at Jhukar. Thick and heavy pottery with new forms and painted designs emerged but there was no cultural dis-continuity between the mature and late phases of the Indus civilization.

Sometime in early second millennium B. C., some people in Sind began to migrate towards Nagarparkar, Kutch and Saurastra which led to a new cultural pattern. The late Indus culture in Sind known as the Jhukar culture does not show any cultural link whatsoever with its contemporary cultural phenomenon revealed at Lothal, Rangpur and other sites in Gujarat. In the upper Indus valley, the late phase is recognized by a distinctive group of burial pottery first discovered in Cemetery 'H' at Harappa. As a result of new field work in Pakistan, the Cemetery 'H' culture is now known to be quite widespread in Bahawalpur region along the dried-up Hakra river in Cholistan. It appears that a basic change had occurred during the second millennium B.C. and a new cultural pattern was being evolved before the Aryans had appeared on the scene.

M. Rafique Mughal

REMAINS OF HINDU BUDDHIST PERIOD

IN SIND

Archaeological as well as historical evidence in Sind has so far helped us little in identifying the character of the period intervening between the end of Jhangar culture and beginning of the Achaemenian rule over Sind in the 6th Century B. C. After Alexander's sojourn through Sind, the area became a part of the Mauryan Empire and it was during this period that Buddhism came to this place. Chinese Travellor Hieun Tsiang tells us that Asoka raja has founded tens of stupas in Sin - Tu (Sindh). He further informs that people had faith in the law of Buddha. They studied the Little Vehicle according to the Sammatiya School. Hieun Tsiang adds that there are about thirty Deva Temples in which sectaries of various kinds congregate. The king is of Sudra caste. He is by nature honest and sincere and he reverences the law of Buddha.

The statement of Hieun Tsiang regarding the flourishing of both Buddhism and Brahmanism in Sindh is also corroborated by the accounts of the Arab Geographers writing on the conquest of Sindh in the eight century A. D. Tarikh-i-Sind wa Hind popularly known as Chachnama or Fatehnama also provides this hint.

It is however amazing that very few remains of outstanding character have survived to our times. The structural evidence of the Buddhist period in Sindh antedates the Hindu temples as such it would be appropriate to discuss the Buddhist establishments first.

MIRPUR KHAS STUPA

About half a mile to the North of the town of Mirpur Khas is a stupa site of Kahu-Jo-Daro. General Jacob and James Gibbs had partially investigated the remains in mid 19th century which was followed by a more thorough excavations by Henry cousens in 1910. The excavations revealed the plan of a stupa rising 18 feet from the ground with a side of 50 feet and the base of a circular structure above measuring 37 feet diameter providing sufficient space for the circumbulation path. The domical portion was however not found.

The most thrilling feature of this stupa is the discovery of a true arch in the South shrine. This has falsified the hitherto cherished belief that the true arch was first introduced in the sub-continent by the Muslims.

The finds from the stupa included nine terracotta images of Buddha, a number of unburnt clay tablets depicting figure of Buddha and impressions of Burmese looking stupas in rows, two hoards of corroded copper coins and a crystal reliquary containing the relics in gold case. The discovery of these relics suggests that these might be of Buddha or of the famous local saint U pagupta, the patron saint of Sind in Asoka's time.

The above evidence places the stupa at Mirpur Khas sometimes in the 3rd century B. C. and contradicts the later date assigned to it by Henry Cousens. However, it is possible that the Stupa structure was reconstructed during the later period.

DEPAR GHANGRO

Six miles to the North-East of Brahmanabad is the site of a Buddhist stupa known as Depar Ghangro. It was built of large sized burnt bricks set in mud morter with a case of mud brick. Henry Cousens identifies this stupa with Sawandi constructed by the king of Kashmir (Kanishka) during his expidition to Sind.

But the Sue Vihar near Bhawalpur has a better claim for this name on the basis of the discovery of an inscription of the Kanishka time.

Certainly it is the same stupa which was visited by Chach about the middle of the seventh century. According to the Chachnama, the Buddhist Monk at the Vihar demonstrated the method of preparing votive clay tablets before the Raja and appealed for executing repairs to the dilapidated monastic complex.

This again shows that the stupa at Depar Ghangro must have been built sometimes during the early christian era.

THUL MIR RUKAN

Although the stupa at Thul Mir Rukan has apparently no historical associations or legendry lore behind it but its importance lies in its being so well preserved. It is a solid cylindrical structure, slightly tapering towards the top about 60 feet high rising over a 66 feet square basement on the pattern of Mirpur Khas stupa.

A number of teeracotta images of Buddha and representations showing the birth scene were found in the excavations.

SUDHERAN JO THUL

This stupa is a tower of mud and brick situated two miles from Saidpur at the southern extremity of the Ganjo Takkar Hills. It is a truncated cone of mud about 16 feet high and 71 feet in circumferencc at the base. The basement of this stupa unlike others in Sindh is oblong rather than square or round.

About two miles North West of Sudheran jo Thul is another stupa known as Kuttehar.

JERRAK STUPA

A stupa was discovered by Mr. Cole 3 miles below Jerrak but unfortunately not much remains of the main structure. However

a number of moulded bricks were discovered at the site. Across the river two more stupas were located by Mr. Carter, one known as Budh jo Takar.

DHAMRAO STUPA

There is a group of mounds north west to the village Dhamrao, six miles from Badha Railway Station. The first mound is almost circular in plan and conical in shape. It is strewn with potsherds and old brick bats.

There is no doubt that the place represents a Buddhist settlement and the circular conical structures partially visible from the surrounding debris are the remains of a stupa.

MOENJODARO STUPA

This stupa surmounts the prehistoric remains of Moenjodaro and it was here that the dramatic discovery of this new world famous site was made. The excavations conducted here in 1922 revealed the plan of a monastic establishment with an imposing stupa in the centre.

The finds from here include fragments of sculptures and hoards of copper coins which have helped in assigning a positive date to the complex. It is evident that the stupa was very much there during the period of Kushan King Vasudeva. Its foundation may go back to even earlier period.

Thus we have seen that the erroneous conception of hitherto carried that the Sindh stupas are later in date than the Gandhara Buddhist establishments in the Northern regions of Pakistan, is no longer maintainable on the basis of the evidence available and discussed above. It is however true that the Buddhist domination in Sindh persisted longer than in the Northern areas.

HINDU PERIOD

The earliest evidence of Hindu occupation in Sindh and for that matter in whole of Pakistan comes from Banbhore where immediately below the Islamic levels unmistakable structural remains of this period were uncovered.

Among the numerous buildings of this period the remains of a Siva Temple were remarkable. The temple has thick mud brick walls covered with several coats of red paint on lime plaster. An ornamental pedestal also thickly coated with lime plaster and other architectural decorations was found. Two votive Siva Lingams one with Yuni were also discovered near the pedestal.

A large number of interesting items were also recovered from the Hindu occupation levels at Banbhore. These included terracotta figurines, both human and animal, fragments of stone sculptures and other household objects. A few of these items are on display in the Exhibition.

GAURI TEMPLE

Gauri is a Hindu Temple situated 14 miles north west of Viravah in Nagarparkar. Among the members of Hindu community this temple is well known for an image of Parasnath. Following the general plan of the temples in Gujrat, this temple at Gauri also consists of three mandapas. These are roofed with muslim style domes and a Sikhara supported on marble pillars. These oval shaped domes are one of the earliest examples used by the Hindus for the religious buildings. Another interesting feature of this temple is painting work with which the ceiling of the mandapas is embellished.

Other Hindu temples in Nagarparkar include the temple of Mahadev. Then there are three temples at Bodhesar and a number of carved immolation stones nearby. Besides there is one

Vaishneva Temple at Pari Nagar from where a beautifully ornamented block of marble depicting the Hindu Pantheon is on display at the National Museum.

There is a paucity of Hindu-Buddhist period iconographic material in Sindh. The entire collection excavated from Buddhist establishments during the British period was taken to the Prince of Wales Museum Bombay. As regards the Hindu material some good pieces are available with us and have been displayed in the Exhibition.

Taswir Husain Hamidi

MUSLIM PERIOD OF SIND

In the beginning of the eighth century Sind came in direct contact with the Muslims who gave it the much needed ideological fillip which changed the very basis of its life and culture. The ancient order in Sind gave way to a new and different order which left indelible imprints in every walk of life. Apart from the political, social, economical and ideological changes, subtle and profound changes were also brought about in the arts, crafts and architecture of Sind. Socio-economic pattern of the region underwent a radical change and foundations of such a powerful society were laid which has ever since maintained its distinct entity in the face of the tremendous assimilating power of Hinduism.

Before Mohammad bin Qasim finally annexed Sind to the Muslim empire in 712 A. C. many successful and unsuccessful expeditions had been sent to the sub-continent. During the Caliphate of Omar, Hakkam bin Omar defeated Rasal, the ruler of Makran, who had the support of the ruler of Sind. Further operation was suspended under instruction of Caliph Omar. Muhalib bin Abi Sufra invaded from the north-west in 44 A. H. and after running over Kabul and neutralizing the resistance of the frontier regions, advanced towards Kekan (Qalat). Subsequently Abdullah bin Sawwar Abdi was appointed governor of the frontier regions.

The details of Mohammad bin Qasim's invasion are too well known to be described here. It may, however, be statad that by well calculated and swift movements, the Muslim army crushed the resistance at Arman-Bela and Daibul. Tne ruler of Nirun

submitted without fighting and helped Mohammad bin Qasim with men and material for the subsequent campaigns in Sind. After the defeat of Raja Dahir at Rawar, and the subsequent completion of the mopping up operations in Sind, the process of the conquests was extended as far north as Multan. This completed the permanent occupation of Sind and Southern Punjab.

After the departure of Mohammad bin Qasim, the Arab governors in Sind were changed in quick succession with the result that Sind witnessed a scene of chaotic and disorderly conditions. Yazid bin Kabsha, Amir bin Abdullah and Habib bin Mohlib departed from the scene without making any significant headway. Real change came in the person of Umar bin Muslim Bahili and Junaid bin Abdul Rehman who eliminated the rebellious elements and consolidated the political gains achieved by Mohammad bin Qasim. Abdul Rehman really proved a man of the moment and displayed political sagacity and rare skill in handling the local affairs. He rehabilitated the prestigious position of the Arabs lost after the death of Mohammad bin Qasim and by adopting stringent measures created order and discipline.

In the period that followed the departure of Junaid bin Abdul Rehman, political history of Sind presented fairly a peaceful scene save sporadic troubles, which hardly affected the administration. The first significant political change came with Umar bin Abul Aziz Habbari who ostensibly remained wedded to the central authority of the Caliph but was an independent governor of Sind for all practical purposes. He ruled for nearly 30 years and died in 884 A. C. The Habbari family controlled the destiny of Sind until the middle of tenth century.

It is wrong to assume that the Arab conquest of Sind and their rule for a wide span of over 300 years left no imprints behind. Through the introduction of the powerful ideology of Islam the Arabs gave the message of equity, fraternity and tolerance to the

local population, which was torn apart by the caste system imposed by the Brahmanical cult. In fact, the invasion of Mohammad bin Qasim came as a great relief to the common people in Sind who were groaning under the yoke of Brahmanical rule. The coercive and the repressive measures injected by the Brahman in the body politic of Sind were abolished forthwith to restore and rehabilitate the confidence of the oppressed masses. Rights of the individuals were recognized and complete freedom was granted to the local population to practise their social customs and religious beliefs. Commerce and trade flourished and the benign measures adopted by the Arabs set in an era of peace and plenty.

It is generally believed that no significant contribution was made by the Arabs in the domain of art and architecture. The explorations and excavations in Sind have however, brought to light the complete plan of the cities conceived and constructed by the Arabs and a fairly comprehensive picture of life of the early Muslim period has emerged. The excavation at Banbhore has revealed a complete plan of a fortified town flourishing 40 miles south east of Karachi. The construction of another city named as Mahfuza on the eastern bank of the river Indus was ordered by Hakkam bin Awana in 732-733 A.C. To commemorate the victory of Brahmanabad, Umar bin Qasim constructed Mansura, 6 miles west of Brahmanabad. This city ultimately attained the status of the capital. Another city of strategic importance with the name of Baiza was constructed by Imran Barmaky. In addition to this many changes and modifications were introduced in the already flourishing cities. A congregational mosque was constructed at Daibal, Nirun, Multan, Alore and many other places. Many steps to ensure public welfare were also introduced. Means of communication were improved. An efficient postal system was also introduced by the Arabs.

Ceramic evidence from Banbhore and Mansura speak eloquently for the use of imported wares in Sind. Specimens of

sgraffiato, lustre glazed, alkaline glazed, white paste pottery and vessels decorated with stylised Kufic characters amply show the volume and nature of contact with rest of the Muslim world. Calligraphic decoration and arabesque motifs on the monuments provide the evidence of Arab penetration.

Mutual flow of scholars and men of learning was also frequent which profoundly influenced each others learning and literature. Many Arab scholars of repute permanently settled in Sind. Musa bin Yaqub Saqfi, Qazi of Arore, Mohammad bin Abi al Shawarib, Qazi of Manusra, Haroon bin Abdullah, a poet of Multani dialect and Qazi Abu Mohammad Mansuri were the prominent Arab scholars who settled in Sind. Local scholars who won laurels for Sind in the foreign countries are Abu Maashir Sindhi, Abu Abdul Malik, Mohammad bin Abi Maashir, Imam Ozahi, Hafiz Abu Mohammad Khalf bin Saalam and Abu-al Ata Sindhi.

After the decline of Habbari family the Arab kingdom of Sind disintegrated into two smaller independent states of Mansura and Multan. During this period Fatimids of Egypt extended their influence in Sind through Ismaili 'dais' (preachers). This influence was eliminated by Sultan Mahmud of Ghazna and his successors in the early eleventh century.

Sumra Period

During Ghaznavid period a local tribe known as Sumras attained power and ruled over Sind as their portege. In the reign of Sultan Abdur Rashid, about 1052 A.C., the Sumras set up a kingdom of their own. Though central authority was imposed on them from time to time—the Ghorids in 12th century and Sultan Iltutmish in the early 13th century—the Sumras managed to maintain their autonomous position until the forces of Sultan Alauddin Khalji crushed their power and destroyed their capital

Tur in the beginning of 14th century A.C. According to some historians the city of Tur, about 28 miles east of Thatta near the village of Shah Kapur, was the finest city of early Sind.

Sind under the Sumras gave birth to many romantic stories which became themes of the local poetry and writings. Irrespective of the historical authenticity of these romances and love stories, they played vital role in shaping the future literary trends of Sind. Love stories of Saiful Muluk, Badiul Jamal, Lila Chenesar and Omar Marvehi are the notable folk stories of the Sumra period.

Samma Period

The political vacuum created by the fall of the Sumras was filled by the Sammas, another local Rajput tribe, under the leadership of their Chief Unar bin Banbhina. He was proclaimed ruler in 1335 A. C. and assumed the title of Jam Malik Firuz. The title of Jam became the family title and was used by all the subsequent rulers of the dynasty. Jam Unar had to face a punitive campaign by Muhammad bin Tughlaq. While the clash between the two armies was being ensued Muhammad bin Tughlaq died of fever near Thatta in March 1351 A. C. Sultan Firoz Shah Tughlaq, the successor of Muhammad bin Tughlaq retreated to Delhi. Later Sultan Firoz Shah Tughlaq organised another campaign and was able to reassert his authority over the ruler of Sind in 1363 A. C. After the death of Sultan Firoz Shah the Samma ruler regained complete independence and the Sammas continued their rule for more than a century and a half.

Most outstanding among the Samma rulers who made conscious efforts in search of peace within and cordial relations without were Jam Tughlaq and Jam Nizamuddin Nanda. The reign of Jam Nizamuddin was the golden age of native rule in Sind. His promptness and impartiality in the administration of Justice made Sind a veritable land of bliss. He was a great patron of learning and in his court assembled many outstanding scholars from Iran

and Central Asia. The names of Maulana Abdul Aziz Abhari, Maulana Asiruddin, Mir Muin and Mir Shams can be cited in this connection. Jam Nizamuddin is also known to have established several Madrasah (schools) at Thatta.

Towards the end of the 15th century Shah Beg Arghun invaded the territory of Jam Nizam and captured Sivi (Sibi). Jam Nizamuddin dispatched a strong force under Darya Khan, his capable minister, to expel the intruders. Darya Khan, inflicted a crushing defeat on the invaders, killed their leader Muhammad Beg and retrieved the lost territory. Arghuns did not venture any more into Sind during Jam Nizamuddin's reign. His son and successor Jam Firoz however did not prove equal to the task. His entire rule was characterised by internecine strife and external interference. The resultant chaos exploded the very basis of Sind's strength and with the defeat of Jam Firoz at the hands of Shah Beg Arghun, the Samma rule came to an end in 1520 A.C. During the Samma supremacy sixteen rulers ruled over Sind.

Arghun Period

After the defeat of Samma forces under the command of Darya Khan and submission of Jam Firuz in 1520 A.C. Sind came under the sway of the Arghuns. Shah Beg Arghun the first Arghun ruler of Sind died in 1522 A. C. before actually consolidating his new kingdom. He was succeeded by his son Shah Hasan Arghun who proved himself to be a man of the hour. He not only united the kingdom of his father which was smouldering with dissensions but also extended it in southern Punjab upto Multan. By political sagacity and diplomatic acumen he guarded himself against the Mughal Emperor Babur and his son Humayun. He was endowed with the combination of many opposite qualities. When resisted he became ruthless and transgressed all limits of decency but in time of peace he patronised men of letters. Many illustrious personalities adorned his court. He himself composed

poems under the pen-name 'sipahi'. He died in 1555 A.C. This era produced many scholars of talent bestowed with the aptitude for learning and literary activities. Notable among them are Mir Mahmud, an expert calligraphist in Nastaliq, Sheikh Abdul Wahab, Makhdoom Balwal, Qazi Abdullah, Maulana Muslehad Din and Makhdoom Rukunuddin. Maulana Fakhri Harvi was another renowned scholar of this period famous for his book Rauzatul Salatin.

Shah Hasan Arghun had divided Sind into two subordinate governments—north Sind, from Bhakar to Sehwan which was administered by Sultan Mahmud and the Southern or lower Sind kept in direct control of the ruler. After the death of Shah Hasan, Tarkhan and Arghun tribes announced their allegiance and loyalty to Isa Khan Tarkhan. Thatta remained to be the capital of the Tarkhans. The rivalry between the two rulers often led to armed clashes. It was during such a campaign that Thatta suffered a pillage by the Portugese who set the city on fire, killed about 8,000 people and ransacked the entire area. The Portugese had the audacity to pluck the beautiful glazed tiles from the buildings at Thatta. Mirza Isa Khan Tarkhan died in 1565-66 A.C. and was succeeded by his son Baqi Beg. The period of Mirza Baqi Beg is cansidered a period of extreme repression, chaos and disorder. It is recorded by some historians that the Muslims in their mosques and the Hindus in their temples cursed him. He committed suicide in 1585 A. C. He was succeeded by his son Mirza Muhammad Painda but the latter was mentally deranged and his son Jani Beg Tarkhan ruled over Sind till 1590 A.C. when Mughal Emperor Akbar conquered Sind and annexed it to the Mughal empire.

Akbar made Thatta part of Subah of Multan and appointed a governor at Thatta. The governorship of Thatta continued nominally in the family of Tarkhans until 1614 A.D. but the governors were not allowed to stay in their provinces which was practically

ruled by their deputies. Among the Tarkhan governors under the Mughals, Ghazi Beg s/o Jani Beg was a man of letters. His Saqi Namah is an outstanding piece of literature. A number of Persian poets flourished at his court, most notable amongst them being Mirza Niamatullah Wasli, Mulla Asad Qissa Khwan, Hakim Faghfur Gilani, Talib and Shyda Isfahani. A number of histories of Sind including Tarikh-i-Sind by Mir Muhammad Masum, Tarikh-i-Tahiri by Mir Muhammad Nisyani, Tarkhan Nama by Sayyad Muhammad and Beglar Nama by Amir Sayyad Qasim Beglar were written during this period. The Mughal changed the governors frequently and in a century and a quarter (1614-1739) as many as thirty eight governors ruled over Thatta. Isa Khan Tarkhan II, Nawab Amir Ahmad Khan, Nawab Zafar Khan, Nawab Hafizullah and Nawab Aminuddin Khan were some of the benevolent administrators and contributed towards the growth of Thatta. Some of the Mughal princes namely Prince Shahryar, and Prince Sipahr Shikoh were also appointed governors of Thatta.

Kalhora Period

In the second half of the 17th century the Kalhoras, who claimed descent from the house of Abbas, rose to prominence in the upper Sind. Emboldened with their large followings they seized political power under the leadership of Mian Nasir Muhammad. Yar Muhammad Kalhora was appointed governor of Derajat. He founded the Kalhora capital Khudabad, 17 miles north west of Shewan. In 1739 A. C. Emperor Muhammad Shah ceded Sind to Nadir Shah of Iran. The latter entrusted its administration to Mian Nur Muhammad Kalhora and thus the entire Sind came under their rule. Mian Nur Muhammad soon after revolted against Nadir Shah who marched into Sind and chastised Nur Muhammad. He imposed a very heavy tribute and transferred parts of Kalhora territory to Khan of Qalat and others. Mian Nur Muhammad was succeeded by his son Ghulam Shah

Kalhora who proved to be the most capable and vigorous of the Kalhora rulers. He founded Hyderabad and built the fortress in 1770 A. C. He died in August 1772 A. C. He was the last representative of Kalhora prowess and character. His successors lost political insight but continued intermitently till 1783 A. C. The Kalhora thus ruled over Sind for some 44 years. Under the rule of Kalhoras, Sind enters in an era of political stability, literary achievements and public welfare. To improve the economy of Sind three canals were dug for irrigation purposes. Thatta, Shewan and Bhakkar became great seats of learning and literary pursuits.

Talpur Period

Mir Fateh Ali Talpur established his rule after defeating Mian Abdul Nabi in 1783 A.C. They belonged to a Baluch tribe and had migrated to Sind sometime in 17th century. Talpur Amirs regained the territories of Kachchi, Khairpur and Umer Kot conceded by the Kalhoras. The Talpur were gifted with great political astuteness and took solid measures to promote public welfare. They had the political vision to restore Sind to its lost glory, but time was against them. The disastrous results of the dissensions paved way to the accession of Sind by Sir Charles Napier in 1843. The British East India Company had gained so much political power that it was not possible to stop the process of historical inevitabilities. After the Battle of Miani the fate of Sind as an independent Muslim state was sealed.

Muhammad Ishtiaq Khan

PAINTINGS IN MUSLIM SIND

The first regular contact of the Muslims with Sind came in the wake of Mohammad Bin Qasim's invasion in 712 A.D. After the conquest of Sind, this region became increasingly exposed to the gradual diffusion of arts and crafts traditions of the Muslims. The benevolent and munificent attitude of Mohammad Bin Qasim captured the hearts of the Sindhis, who as a token of reverence and respect sought permission to prepare his portrait. This reference is of great significance as it emphasises the importance which painting occupied in the minds of the people at that time.

The development of painting in the Muslim world owes to the taste for the aesthetic and the pleasing landscapes. Man by instinct and temperament is attracted by beauty and its manifestations in various forms. The art of painting is one form of its manifestation and owes its development to satisfy the aesthetic taste of an individual. Painting is also one of the mediums of fine art for the combined expressions of mood, poetic image and physical form just as the poet aspires to put all the feelings of the inspired moment into the fewest possible words, the painter also endeavours to collect vast and vivid impressions of form and colour into the smallest amount of space with details whose minuteness capture and hold the eyes.

Apart from being great conquerers, the Muslim rulers of South Asia were great lover of fine art and extended full patronage to architecture, paintings, literature and learnings. Without minimising the achievements of the pre-Mughal rulers, it may be stated that the real development of fine art came under the Mughals. This is particularly true in case of paintings.

Mughal painting begins with Humayun who developed taste during an exile in Iran, and engaged the services of Mir Sayyed Ali and Khawaja Abdul Samad. These two master artists rallied around many pupils in India and founded Mughal School of painting which predominantly incorporated the Persian traditions assimilating the local trends also.

Mughal paintings, inspite of the most meticulous attention to detail, take us beyond their precision and minuteness into a large world of colour and brilliance of movement sometimes, of contemplation rarely. They are couplets with compressed meanings and unless their excellence is limited to technique they unfold and magnify themselves into visions of splendour.

It is, however, strange that, although Sind and particularly the city of Thatta, which remained its capital for over four centuries (1520-1739 A. D.) and a seat of Islamic learning, arts and crafts, does note provide enough material on the subject of paintings. Some material, as discussed below, bears an eloquent testimony to the fact that there was a Sindhi School of painting which was contemporary to the Rajput and Deccani paintings.

Alexander Hamilton in 1699 mentions Thatta as a large populated city. According to him, there were four hundred educational institutions in Thatta, where students from far and wide studied philosophy, politics and different branches of the speculative sciences, in addition to theology. This was the period, when Mughal painting had attained maturity and began to influence the Provincial schools. There is an indication that Ghazi Beg Tarkhan had built two palaces in Thatta, which were decorated with wall paintings. No doubt, these palaces were executed in the same style, as is depicted in the wall paintings of the Forts of Agra and Lahore. Although the remains of these have not withstood the vicissitude of the time, yet it is fair to presume that the wall paintings executed in the palaces could not remain unaffected by the

Mughal and Rajput traditions of the painting, specially when the Tarkhans, Mughals and the Rajputs were enjoying friendly relations and in certain cases have entered into matrimonial bondage. Mirza Jani Beg Tarkhan and Mirza Ghazi Beg Tarkhan were closely associated with the Court of Akbar and Jahangir. Jani Beg's daughter was married to Prince Khusrau. The Tarkhan family also cemented relations with the Rajputs. Mirza Baqi Beg Tarkhan and his son Mirza Muzaffar were married to Rajput girls.

Interesting panels of wall paintings have come to notice in Talpur tombs near Joohi in Dadu Distt. A wide variety of curious themes have been depicted on these paintings. In one of the paintings, the prominent Tribal leaders alongwith their wives are shown sitting. Another painting depicts a fighting scene represented with mounted horse and elephant men in action. In another painting, two crocodiles are shown in a canal. In the same picture one of the crocodiles is trying to catch a child while an adult person is struggling hard to save the child from its clutches.

Notable features of some of the paintings are the representation of various birds and animals. The birds, which are in flying postures have splaying feathers. They include parrots, peacocks, pigeons, cranes, ducks etc. Amongst animals depicted in the paintings, are camels, horses, cows, goats, sheep etc. In one of the paintings we also notice local variety of fish "Rahoo" known for its delicious taste. All these paintings have local touch but appear to have been influenced by the Rajput traditions.

Late Mr. Muhammad Idris Siddiqi had found an illustrated manuscript of Saif-ul-Maluk Wa-Badi-al-Jamal in the British Museum, London. It is written in Nastaliq and has got 109 folios each measuring $9\frac{3}{4}'' \times 4\frac{3}{4}''$. There are 65 illustrations which occupy the top, middle or bottom of the text and none covers the entire page. This manuscript was completed by Mohammad Waris on 4th Sha'ban, 1189 A.H. (Ist Oct., 1775 A.D.) in the city of Thatta.

The composition of the features is simple, and the colour scheme is not so sophisticated. The walls in the miniatures are rendered in dark brown and white. Other prominent features are cylindrical pillars and multicusped arches, which bear resemblance to the paintings in Bikaner, Jaipur and Jodhpur in the 18th century A.D. The upper storeys look like wooden balconies of the type which is still found in the residential houses of Thatta Town. The bed depicted in one of the folios has long legs of lacquer work, similar to Hala near Hyderabad.

There are certain other features depicted in the miniature paintings, which are peculiar to Sind. The principal male figure is a Sindhi Landlord with sharp features and muscular body in a distinctive attire. Faces are roundish and are shown in three quarter profile. The colour and design of textile resemble to those of Sind. The turban is in Sindhi style and is either of Ajrak or of Lungi. The female type is graceful and conforms to the Sindhi girl described by Burton. The female costume is typically Sindhi. Over the head and extending down to the waist, behind the back is a veil or orhani of Thatta silk. Animals are naturalistic. The horses are sturdy, their manes unplaited, but well arranged and falling on one side. The date-palms have been depicted in some of the paintings, which is a common feature of environments in Sind.

A colour painting on canvass of Mir Shah Dad Khan is on display in the exhibition. The painting is from the Quaid-e-Azams' personal collection and was obtained from his sister Mohtarma Shirin Jinnah. Mir Shahdad Khan was a Talpur ruler of Hyderabad. He died in captivity at Calcutta on 28th August, 1857. He lies buried by the side of his father Mir Nur Mohammad Khan in the Talpur graveyard at Hyderabad. Mir Shahdad Khan was a poet and had his pen name as "Hyderi". His poetic compositions are known as 'Diwan-e-Hyderi'. In the painting, the Mir is shown on a mounted horse attired in a typical Sindhi soldier dress. The

sword is with its sheath which is studded with precious stones. The painting is full of life. The movements of the horse are in an advancing posture and bear resemblance to the one as depicted in the painting of Saif-al-Muluk referred to above. In the background, there is a garden with date-palm trees dominating.

All these paintings possess a country landscape with an impression of local colour. They are simple in composition, but are full of life. Thus, they have their own individuality and truly represent the Sindhi School of painting.

Shaikh Khurshid Hasan

POTTERY & METAL WARE IN MUSLIM SIND

Rising from the desert of Arabia, the Holy Prophet Muhammad, peace be upon him, united his followers from the warrning tribes into a unified nation. The ideological force of Islam is demonstrated in the fact that the triumphant Arab armies carried the banner of Islam, eastward into the heart of Asia, overthrowing the Persian empire of the Sassanian Kings; and westward from Syria and Egypt along the whole southern shores of the Mediterranean into Spain, conquring the first two of these provinces from the Roman Emperor, who ruled in Constantinople.

Contact with the South Asian regions came in the wake of Muhammad bin Qasim's invasion, who conquered Sind in 712 A.D. After the military encounters in Sind Muslims settled themselves as master of the area. Subsequent contacts in the years to follow brought about varied changes in the daily life of Sind. Arts, crafts, literature, learning and architecture were profoundly affected by the new cultural trends springing from the fountain heads of Damascus and Baghdad. During the course of their expansionist's activities, Muslims came into contact with the varied and diverse trends and traditions in the domain of arts and crafts. After passing through the continuous process of action and interaction with the diverse regions of divergent local traditions, the Muslims synthesized their own traditions of daily life by assimilating local and indigenous touches.

The military invasion of Sind was followed by the cultural diffusion spreading over a period of centuries, which completed the arabisation process of Sind. Even the household articles

were either prepared by the Muslims according to their own traditions or were imported from Egypt, Damascus, Baghdad and from many other centres of the Islamic World. Ceramic metarial recovered from the Muslim levels of Banbhore bears a deep stamp of the ceramic traditions of Egypt, Syria and Samarra. At subsequent stage in metallurgy also, the technique of enemalling, damascesing, filigree, koftgaree and engraved calligraphy were introduced as decorative motifs for the metal ware. A very wide variety of meterial specimens of pottery, metals, stones, glass and porcelain have been recorded from Banbhore and Mansura which speak volume of Arab influence on the daily life of Sind.

The presence of Chinese celadon and porcelain and specimens of white paste, tin glazed, lustre glazed, alkaline glazed, sgraffiato and pottery inscribed with stylized Kufic motifs indicate far and wide area dominated by the Muslims. The pottery traditions of the Muslim world initiated at Rakka, Rayy, Nishapur, Kashan, Rusafa, Fostat, Sultanabad and Susa continuously inspired the potters of the outside area under the Muslim domination. In Sind, Thatta, Hala, Nasarpur, Shewan and Multan, which was also part of Sind, gained prominence as the ceramic centres, flourshing even to the modern times.

From the early Muslim levels of Banbhore comes a distinct type of light and thin moulded pottery with finely executed floral cum geometric pattern and Kufic inscription in relief, often with additional applied or incised decoration. It is an imported variety from Syria and its local imitation is very poor in execution and finishing. Of particular interest in this variety is a small handled cup bearing a Kufic couplet. A single specimen was also recovered from Susa in south western Iran. Glazed pottery from Banbhore, Mansura and other Muslim sites shows strong Persian influence. In this class, alkaline glazed jars coated with a thick glass like blue-green glaze and decorated with floral pattern, bunches of grapes, creepers and a combination of horizontal and

curved lines and bands in highly relief on the body, are of Sassanian origin. An Identical specimen showing the typical characteristic was recovered from Susa and is now preserved in Paris.

The Persian influence in the culture of Banbhore became predominant during the Abbasid and later periods. This feature is most markedly manifest in the ceramic products. Glazed pottery of this period in particular closely resembles Persian material of the 9th to 11th centuries A.D. It includes specimens of slip-painted, splashed and mottled led glazed vessels as well as delicately painted tin glazed and lustre glazed wares of 9th to 11th centuries A.D. Some of them bear Arabic inscriptions in different decorative styles. Resemblence with the 9th-10th century specimens from Nishapur is quite striking.

But from 11th to 13th centuries A. D. these glazed types were almost entirely replaced by a new one called Sgraffiato. Its decoration consists of under-glazed scratched ornamentations roughly resembling stylized Kufic script. There are abundant comparable material in Persia for fixing its date more or less absolutely. The archaeological value of this ware is therefore, significant. Its common forms are dishes, cups and bowls.

Imported Chinese porcelain, celadon and stoneware vessels of T'ang period were introduced during the Abbasid times which continued upto the last days of the settlement. The specimens recovered from the excavations, though few in number, include some distinct types which offer an interesting study of their development. Among them a large stoneware storage jar with a Chinese letter on the shoulder, a few early type celadon pieces, and some finely painted stoneware bowls are worth mentioning.

A large number of complete and semi complete pots of various shapes and sizes of unglazed plain pottery of this period have

been recovered. They also show Persian influence. The unglazed painted pottery, particularly the thin textured polychrome pottery, indicates a continuation of pre-Islamic polychrome ware both in fabric and in decorative technique. The painted designs include friezes of stylized ducks, water-fowls, cranes, fish, snakes, peacocks with elaborate hachured, tails, and stylized geometric patterns like the rising sun and a host of relared motifs in black, red and dark brown colours on cream or dull red slip. The stylized birds are invariably shown against dotted background, and the painted designs were often combined with moulded geometric patterns in relief. The common form of this ware is a medium sized spouted vessel (Kuza).

Another interesting type which developed during the Islamic period is the grey pottery with hard, smooth, well-fired fabric and incised ornamentations. It is mostly represented by globular cooking pots of various sizes, but other forms such as knobbed lids, cups and bowls have also been observed.

It is indeed a very unfortunate aspect that it has not been possible to find out a sizable collection of metal ware in Sind. Many museums of the world house priceless treasures of metal ware specimens of the Muslim world. Fine metal ware was made both in Syria and Egypt and the early craftsmen were influenced by the Byzantine traditions. In pre-Muslim Iran, the Sassanian period presents some of the remarkable specimens of metal works. Their ewers, cups, and bowls in gold, silver, silver guilt and bronze rank among the finest specimens ever made. Some of the techniques employed included casting, carving, engraving and repouse work and were freely exploited to decorate the imperial pieces with court and hunting scenes and figures of fantastic animals.

Although the Muslim traditions are very exuberant, luxuries and multiples in introducing, evolving and developing various

decorative techniques for the metal ware, yet Sind, which had remained part of the Islamic world, since the days of Muhammad bin Qasim, does not provide much of variety in metal ware. However, in view of the important role played by Hyderabad, Nasrpur, Hala, and Thatta in the development of arts and crafts of Sind, it can be presumed that these centres may have produced standard metal ware also. It may be pointed out here that Thatta, Hala and Nasrpur had been a great centre of pottery ware also. Special mention may be made of Hala and Nasrpur which gained world wide eminence for the artistic and exquisite specimens of tile works. Even in modern times, Hala, Thatta, Nasrpur and Sehwan retain their importance as centres of pottery, and exquisite ceramic specimens of these places are used as drawing room pieces, all over the world.

Gulzar Muhammad Khan

DECORATIVE ARTS

The geographical and political factors play an important role in the development of art and craft of a country. In the thousand years of chequered history of the Muslim rule, Sind was brought into contact with Persia, Afghanistan and Central Asia. These contacts have left marked stamp on the art traditions in Sind. However, Sind developed its own indigenous art taking inspirations from the foreign influences and moulding them to suit its own taste and requirements. This holds good equally to its architecture, legends, folklore, arts, crafts and decorative devices.

The decorative pattern & designs took various themes and shapes. The first theme of ornamentation is geometrical in the shape of rectangles, squares, meanders, circles etc. The second is floral through which the buildings are embellished with plant leaves and flowers. The third is the art of calligraphy; Quranic verses and triumphal inscriptions intended to explain the functions of the buildings and to perpetuate the memory of the founders, were used in abundance. The inscriptions played a very significant role in the decoration of Muslim buildings. The fourth way of decoration is fresco, pietra-dura, mosaic tile, stucco tracery and stone carvings. Another important mode of decoration is the human and animal figural motifs.

In the monuments of Sind, right from the advent of Islam in 711 A.D. down to the end of Muslim rule in 19th Century A.D., the various decorative motifs, as discussed below, have mostly been used.

(i) Tile Decoration

The origin of the tile decoration is attributed either to Iran or Central Asia. Whatever may be the origin of the tile work, this decorative device was widely practised to embellish the buildings of the Muslim period in Sind. The early specimen of tile decorations are found in Dabgir Mosque, Thatta (1588 A.D.). The most striking example of tile work can also be seen in the Shah Jehan's Mosque, Thatta (1644-47 A.D.). The domes of the mosque have been exquisitely laid in a mosaic of radiating blue and white. The Jam-e-Masjid, Khudabad is yet another example where tiles have been lavishly used. Both sides of the entrance have been bedecked by the superb painting of coloured glazed tiles, representing a tall and graceful plant of lily, whose lanceolate leaves, flowers and buds sprout from the central stem and fall over right and left in natural curves. The whole plant is executed in white on a dark blue ground. The tile decoration has been used on a number of monuments at Thatta, Sukkar, Hyderabad, Hala etc. In the buildings of Shah Jehan and of later period, tile mosaic decoration was also used, Shah Jehan's Mosque at Thatta provides an excellent combination of tile and mosaic decoration.

(ii) Stone Carvings

The earliest specimen of stone carving in Sind dates back to the 15th Century A.D. It started with the building of the tomb of Hammad Jamali by Jam Tughlaq.

The carving has been executed on buff-stone, quarried from Junghshahi. The art of stone-carving, continued upto 19th Century A.D. Through the length and breadth of Sind, we notice innumerable monuments having stone carvings mostly of which are located at Thatta, Chaukhundi, Malir, Sonda, Shahdadpur and Chittori.

Notable amongst them is the tomb of Jam Nizamuddin, which was built in 1508 A.D. Most of the decoration is interlaced

arabesque. The decorative motifs of the tomb consist of half and full lotus arched panels with sun flowers. A band of Quranic inscriptions in fine calligraphy is seen side by side with a band of carved geese.

The other finest example of stone carving is depicted in the tomb of Mirza Isa Tarkhan, a Mughal Governor of Thatta. The main structure and the enclosure walls are profusely covered with richly carved surface tracery. The honeycomed design and arabesque pattern are the main subjects of the decorative design. On the tomb of Jan Baba (d.1608 A.D.), we find the swastika, sun flower, geometric pattern and arabesque which have been exquisitely carved. The Mihrab of the Dabgir Mosque, Thatta made of stone is carved with most delicate tracery. It is considered a superb piece of work.

(iii) Figural Representation

The art of figural representation is quite interesting. The representation of human beings, animals, birds, etc. though against the tenets of Islam, yet the representation of living forms appear even on religious monuments in many Muslim countries. The figural representation took the form of heraldic lions, dragons, eagles, warriors on foot or horse-back etc.

In late Muslim period, the monuments having figural representation are mostly found in the Province of Sind. These are located at Thatta, Sonda. Goth Raj Malik, Gujjo, Chaukhundi, Malir, Mangho Pir, Jhirak, Ungar etc. There are many sculptural representation of men, animals, and birds on these tombs. The stone slabs are dressed and profusely carved with floral and geometrical designs.

(iv) Calligraphy

The use of inscriptions as a decorative motif on Muslim buildings dates back to the Umayyad period. Many scholars

attribute the artistic development of calligraphy to the prohibition of figural representation in Islam.

The charm of the Arabic script was so great that Offa (757-796 A. D.), the Chiristian King of Mercia stamped his coins with the Muslim religious formula in Kufic. Similar Arabic inscriptions were found on the coins of Buddhist King of Arakan (Burma).

The earlier evidence of use of ornamental Kufic inscription in Sind, as a decorative design, is available from Banbhore. The inscription is dated 294/906.

There are varieties of Naskh and Sulus inscriptions carved on the stone or traced in colour on tiles on the various monuments at Thatta and Hyderabad. The two bands of Quranic inscriptions round the stone-wall of Jam Nizamuddin in bold Naskh are the monumental example of the vitality of Arabic script for its use as a decorative design. The inscriptions in white on tile used on ceiling of the main dome of Shah Jehani Mosque, Thatta, are in Sulus and Naskh. In Yar Muhammad Kalhora's Tomb at Khudabad (d. 1718 A. D.) the inscriptions have been traced on black back ground on the tile. The inscriptions contain the verses from the Holy Quran and the Darud of the Twelvers. The inscription is a nice specimen of Sulus and Naskh scripts. Specimens of inscriptions in Nastaliq script can also be observed on a number of monuments. The most charming one is at the tomb stone of Nawab Saifullah Khan (d. 1143 A. D.)

Shaikh khurshid Hasan

JEWELLERY OF SIND

Love of adornment is inherent in woman's nature from time immemorial and jewellery is perhaps the best manifestation to satisfy this instinct. Rich and poor women alike have always delighted in personal decoration. Whether made of lac, glass, brass or copper, the ornaments satisfy those who cannot buy the gorgeous and costly jewellery. The insatiable love for personal beautification is evident from the fact that even the primitive people decorated themselves by using the bones of animals, the tusk of the wild boar, bird's feathers, shells etc.

With this interest in personal decoration from the bygone days, the women of Sind as all over the world have also developed, a great love and taste for jewellery. In fact, Sind jewellery provides a very fascinating subject for study. Heavy but decorative jewellery on women is a common sight in most parts of the Sind Province. It furnishes to an inquisitive mind an interesting variety of jewellery of artistic and visual beauty. Its origin, like many other arts which developed in Sind goes back to the pre-historic times. The interesting feature about the Sind Jewellery is its continuation of traditions that have been preserved through the ages.

The earliest use of jewellery in Sind is witnessed during the 3rd millennium B.C., when a large number of bangles—plain and painted are encountered at Kot Diji and Amri sites. Beads with incised decoration found from these sites may have also been used as personal ornaments. The discovery of these bangles and beads, though rudimentary and heavy in forms, is an ample proof that

women of Sind had a great fondness for ornaments from the ancient times.

The art of jewellery in Sind reached its zenith at Moenjodaro and reveals rare skill in introducing the different designs and modes of jewellery. The jewellery unearthed from Moenjodaro consists of ornaments like necklaces, fillets, armlets, finger rings, nose-studs, hair pins, anklets etc. The material used for making different ornaments was gold, silver, copper, bronze, faience, steatite, semi-precious stones, shell and pottery.

The favourite ornament was the fillet or head-band worn around the forehead. This was generally made of thin plates of gold, a little over half an inch in width. The ends were rounded and pierced with a small hole to enable them to be tied together. Small cones, of gold which are still worn at the parting of the hair by Rajasthani and Punjabi women, have been found from Moenjodaro. Of special interest is a very fine necklace of long carnelian beads of six rows. These beads are beautifully made of bright translucent red colour and are generally 3 to 4 inches in length. The boring for making holes in these beads itself reflects a great skill of the people of Moenjodaro. The bronze globular beads have been used as spacers and at each end of the necklace there is a semicircular terminal of hallow bronze. The shape of this necklace resembles the modern necklace of Sind which is commonly known as the "Chandanharu".

After the glorious traditions of pre-historic sind, we notice the specimens of early historic period dominated by the Sassanians, Scytho-Parthians, Hindus and Buddhists. There appears to be a temporary eclipse in this art after the decline of Moenjodaro and before the commencement of Muslim period in Sind. The jewellery of artistic and visual beauty, as observed in the pre-historic days of Moenjodaro, is certainly wanting, if not totally missing, from the early historic period of Sind.

The evidence from the early levels of Banbhore and Mansura and from the late levels of Jhukar and other sites of early historic period, do not throw much light on this vital aspect of feminine importance. At the best, the jewellery items like beads, rings, bangles etc. were made in terracotta, shell, ivory and semi-precious stones. There is, however, no positive evidence, if gold and silver was at all used for manufacturing ornaments.

The jewellery specimens discovered from the Muslim settlements of Banbhore and Mansura are somewhat in improved forms. Beads and pendants of various shapes and sizes, and made of terracotta, glass, ivory, shell and semi-precious stones, have been recovered in large numbers. The semi-precious stone beads in particular show fine workmanship. They are made of carnelian, onyx, agate, crystal and other semi-precious stones.

It is interesting to note here, that some of the tombs in Sind belonging to the late Muslim period bear also representation of jewellery specimens. These types of tombs are located at Thatta, Sonda, Goth Raj Malik, Gujjo, Chaukhundi, Malir, Manghopir etc. Many of the female tombs at these places have jewellery engraved on the head or the side of the tombs. The specimens of jewellery items found on these tombs are extremely rich in variety and decorative in designs, which include various types of necklaces, armlets, ear rings, finger rings etc. These designs are strikingly common in the present day jewellery worn by the women in the villages of Sind.

Jewellery in Sind, Baluchistan and Punjab has a definite family resemblance though local specimens retain their original names. In Sind, silver ornaments enamelled in light or dark blue, red, black and yellow are also made. The method of enamelling may be described as champleve in so for as the enamel is laid in hollows between raised lines of metal. These are however,

produced by hammering the silver plaque into a steel die or 'thappa' and not by engraving.

A crude form of 'kundan'—setting of uncut precious stones or semi-precious stones in gold or silver so that each gem, irregularly cut and mellow, adds to the lustre of the other is produced in Sind. This technique is made available to the lower class by using bits of glass instead of gems. Colour is added by inserting coloured tinsel under the pieces of glass.

Some of the typical ornaments now being used in Sind and specially by village women are as follows :-

Tikko

An ornate medallion hanging on the forehead just below the centre parting with the silver chain going along the parting and hooked at the back of the head.

Singhar Patti

It has the central 'tikko' with silver chains attached on either sides and hanging along the hair line on the sides of the face and attached behind the ears with hooks into the hair.

Nisbiri or Chhali

Circular earings of beads with a central medallion decorated with 'kundan' work. These are worn on the ear ridge above the lobe.

Nath or Bulo

Nose ring worn by brides. It is delicately worked in a raised beaten design with three coloured beads, two whites and one red or two reds and one turquoise.

Tabizu

Pendants fixed on either black thread or silver chain and worn round the neck. These come in different shapes, beautifully raised

(beaten) or with 'minakari' or 'kundan work'.

Hass or Hasli

Heavy, solid silver, crescent shaped necklace, with the middle part heavier and decorated.

Chandanharu

A long heavy necklace of four or five rows of beads or decorated with some typical motifs in silver or gold with a pendant at the end. This elaborate necklace is frequently worn by the women in Sind.

Bazubandu

It is tied on the arm just above the elbow. It is made of silver tubular pieces, raised (beaten) or with minakari string of black thread and with a very decorative bund.

Kanganu

Thick bracelets and sometimes set with stones and made to fit the hand closely.

Challow

A silver ring with silver bells.

Kharloon

Thick, solid silver anklets ending in knobs. These are either intricately designed or worked in minakari.

Niaz Rasool

MANUSCRIPTS, CALLIGRAPHY AND INSCRIPTIONS

Manuscripts

Before the invention of Printing Press the books were written by hand. Under Islam calligraphy received a new impetus. Transcription of the Holy Quran and Ahadis was considered a sacred duty of every Muslim who knew the art of writing. During the early Islamic era the style of Arabic writing was Kufic which remained in use for about six centuries. It adopted different shapes and forms in different ages due to variety of decoration and ornamentation of the alphabets.

With the Arab conquest of Sind a new ear dawned in the history of the Indo-Pakistan subcontinent, specially in the social, political and cultural life of Sind. Arabs brought with them their language, script, culture, religion etc. to this land. They established here a number of cities such a Mansurah, Mafuzah etc. The Arab rule in Sind continued till 870 A. C. after which independent dynasties of Mansurah and Multan came into existence.

Sultan Mahmud of Ghazna passed through Multan on his way to Somnath. Thus the inhabitants of the land came in contact with Iranian culture. Sultan Mahmud had extended his empire from the Panjab to the coast of Caspian Sea. Kabul and Lahore enjoyed great patroniziation of art and literature under his rule.

The extension of Muslim influence in the subcontinent under the Khaljis, the Tughlaqs, the Sayyids, and the Lodhis and the Afghans provided opportunity for rapid growth of Persian

language throughout the country. Alongwith Arabic the study of Persian works was also introduced in madrasahs and universities. Provincial Muslim dynasties also began to use Persian as the language of administration.

At Uch Nair al-Din Qubachah (1210-1227 A.C.) held his court. He was a great patron of art and literature and established an institute of Theology at Uch.

In 1217 A.C. Ali ibn Abi Bakr Kufi who had settled at Uch went to Alor and Bhakkar to collect matter for composition of a historical work on Sind. He met Qazi Ismail b. Ali b. Muhammad b. Musa Tai who had in his possession an original manuscript on history of Sind dealing with an account of his own fore-fathers, Arab conquest of Sind and also some narrated events. Ali Kufi translated this book into Persian under the title of Chach Namah. This was the first book in Persian on Sind.

As art and literature had been equally patronized by most of the rulers of Sind, their court was attended by scholars and poets from Iran and other parts of Islamic world. Shah Hasan and Mirza Ghazi Beg Tarkhan, were great patrons of art and learning. Fakhri Harwi composed his well known work Jawahir al-Ajaib at the court of Haji Mah Begum, the versatile widow of Shah Hasan.

The next historical work on Sind in Persian was written by Mir Muhammad Masum of Bhakkar (d. 1605 A.C.). This is commonly known as Tarikh-i-Masumi. Mir Masum was a good poet and calligrapher also. Sayyid Tahir Nisyani b. Sayyid Hasan af Thatta compiled his Tarikh-i-Tahiri in 1620 A.C. Sayyid Ali Shir Qani of Thatta composed Tuhfat al-Karam in 1773 A.C.

Besides historians, Sind has produced a large number of Sufis, Ulamas and Persian and Sindhi poets, such as Lal Shahbaz Qalandar of Sehwan, Makhdum Nuh Sarwar of Hala, Makhdum Muhammad

Muin Taslim of Thatta, Makhdum Muhammad Hashim of Thatta, Shah Abd al-Latif Bhitai-the celebrated sufi poet of Sind, Mir Ali Shir Qani, Syed Sabit Ali Shah of Sehwan-one of the earliest Sindhi poets, Sachahal Sarmast of Khairpur, Mail Tatvi, Muhsin Tatvi etc.

Most of the literary works of poets and scholars of Sind have been published. The literary activities could not have been carried out without well equipped libraries. Acquisition of manuscripts, preparation of their new copies and transcription of original works were, therefore, daily routine of life. Their preservation was of course a difficult job. All possible care was taken for protection of manuscripts from worms and weather effects. The art of book-binding also developed gradually. We find excellent specimens of bindings in guilt leather containing beautiful floral and geometric designs on both sides of the covers.

To make the manuscripts more attractive and beautiful, floral and geometric designs were used for their illumination and ornamention. There had been a sort of competition for producing best quality of manuscripts in different schools of art. Thus manuscripts are not only embodiments of intellectual and literary activities but also narrate the history of the development of language, art of book binding, preparation of ink, paper colour etc. In Sind there were several well established libraries, but it seems that due to political unrest in the province people were deprived of most of their valuable collection of manuscripts.

Fortunately a part of this legacy is still preserved in Sind. There are valuable manuscripts on different subjects in Arabic, Persian and Sindhi in the royal collection of Talpur Mir, Library of Tando Mir Nur Muhammad, Libraries of Pir Jhando and Pir Ihasan Ullah Shah of Saidabad, private collections of Makhdum Talib al-Maula of Hala, Pir Pagaro, Nawab Ghulam Mustafa of Hyderabad, Sayyid Pir Hussamuddin Shah Rashidi, Dr. Nabi

Bakhsh Baloch, Hakim Muin al-Din, Pir of Lunwari, Khawajah Hasan Jan Sarhindi of Tando Sandad, Maulana Abd al-Ghafur Humayuni of Sukkur, Maulana Mufti Ibrahim, Late Agha Badr al-Din of Garhi Yasin and Mirza Abbas Ali Beg of Hyderabad.

The manuscripts which are on display in the Exhibition have been selected from a large collection of 10,000 manuscripts of the National Museum of Pakistan and private collections of Syed Hussamuddin Shah Rashidi and Mirza Abbas Ali Beg of Hyderabad. Rare and outstanding manuscripts have been described in the catalogue.

Calligraphy

As a good substitute for painting, Muslims paid extraordinary attention towards calligraphy which gradually developed as a distinct form of art throughout the Muslim world.

Masterpieces of calligraphic specimens produced by renowned Muslim calligraphers like Yaqut al-Mustasimi, his disciple Ahmad ibn Suhrawardi, Abd al-Baqi Haddad, and Sultan Ali Mashhadi have got no parallels. They have made extraordinary contribution towards the refinement of Islamic script. The style adopted by them is still being followed.

Only at Thatta, the old capital of Sind there were several calligraphers of great repute. The name of Qutb al-Din Ahmed b. Mahmud, Abd al-Rahim b. Hafiz Muhammad Rashid Siddiqi, Ahmad Ansari, Sayyid Ali, Salam Ullah Faruqi. Shaikh Muhammad Fazil, Abd al-Ghafur, Abdullah, Darvish Ali, Muhammad Ahsan, Habib Ullah, are clearly noticed on inscriptions of Thatta. At Hyderabad Muhammad Alam b. Muhammad Panah-Maqtul al Yadain was a skilful calligrapher. He was so expert in this art that preparing false royal documents was an easy task for him. As a punishment his hands were cut down but he continued his professional art by fixing the pen with his

arm. There are two manuscripts in his hand writing in the collection of National Museum of Pakistan. One of them was transcribed by him after the punishment. Mir Masum of Bhakkar, the well known historian was a calligrapher of great repute. He trained his son Mir Buzurg also in this art. Uufortunately very few specimens of calligraphy bear the date and name of scribe.

The calligraphers tried their skill not only on paper but also on pieces of cloth, garments, ornaments, buildings, tombs, wooden doors, handle of swords, throne, dinner sets, wine cups and bottles and many other objects of daily use. Different styles of writing were invented for different nature of decorative art. Tughra, Gulzar, Rihan, Suls, Shafia, Bahar, Ghubar styles were artistically used by professional artists for manifestation of their mastery in penmanship.

It is necessary to mention that early Arabic script was written in Kufic which had three distinct styles, a rounded cursive, elongated uprights and rectangular connectives. During the Saljuq period "Naskh" a rounded script of rather level ductus was the popular script for writing books, but Kufic style was still in use for architectural decoration. In the late 14th century A. C. there evolved in Iran "Nastaliq" script which has been in use for writing Persian works. Since then, Naskh is used for writing religious books and Nastaliq for Persian books, faramin, documents etc.

The specimens on display in the Exhibition include a wasli containing Persian quartrains transcribed in 1253 A. H. by zulfiqar al-Husaini who was the eldest son of Ismail Shah—the Foreign Minister of Mir Karam Ali Khan Talpur.

Another beautiful specimen on display is attributed to Mirza Fath Ali Beg who has trancribed surat al-Ikhlas in Tughra style,

Inscriptions

Inscriptions are the most valuable record of past events. To inscribe the date of construction, name of the emperor or architect or any event of historical importance on the monuments had been a tradition from ancient times in civilized world. Such records not only provide for us authentic date and text but also reveal the story of the gradual development of the art of writing, carving, tool making and even the process of refinement of the language.

Epigraphical wealth of Sind is spread all over the Province. Mausoleum of Lal Shahbaz Qalandar at Sehwan, tomb of Makhdum Nuh Sarwar at Hala, tomb erected by Jam Ala al-Din at Gujjo, Tombs of Jam Nizam al-Din, Isa Tarkhan, and Shah Jahan Mosque of Thatta, Arghun cemetery at village Miyan Wahyun in district Hyderabad, Minar of Mir Masum at Sukkur and also his family cemetery, tombs of Kalhoras and Talpurs at Hyderabad, tombs at Chaukhandi and Manghopir in Karachi and many other old buildings in Sind including mosques, tombs, graves etc. bear inscriptions of historical importance.

Only the necropolis of Makli at Thatta which covers an area of six square miles contains about half a million tombs. There are buried several monarchs, historians, poets, scholars and sufis of Sind and also from Iran. In this vast cemetery thousands of graves are carved with Quranic verses, Persian couplets and chronograms. Most of them are enclosed within floral and geometric designs, belonging to almost every period of Muslim rule in Sind. These are just like the different chapters of a historical work.

The earliest inscription at Thatta belongs to the 15th century. It is inscribed, on the tomb of Hammad Jamali built by Jam Tughlaq.

The specimens on display in the Exhibition comprise three original inscriptions, one from Banbhore and two of the Tughlaq period from Sehwan, several rubbings and estampages prepared from the original inscription carved on the monuments.

It would be interesting to note that a large number of Quranic inscriptions taken out from the Shah Jahan mosque at Thatta during conservation (not carried out by the Department of Archaeology) have been on this occasion fixed for permanent display in an arch near the main entrance of the Museum. The pieces have been restored, re-arranged, and preserved carefully.

Hidayat Ullah Siddiqi

ARMS AND ARMOUR OF SIND

The antiquity of arms and armour virtually synchronizes more or less with that of the antiquity of man himself. Man had been manufacturing this stuff over the major portion of the globe ever since his first appearance on the earth, and has thus been gathering experience for several thousand years.

As is evident from the material finds discovered so far, it is obvious that the manual and material media applied in the remote past were, both in type and technique, very rudimentary and less efficient. Man by his prolonged and continuous endeavours made gradual and systematic improvements and designed sophisticated devices. The history of evolution of this aspect of human product can be traced from the use of the ready made material provided by nature—stone, wood, bones, etc,—to the fire arms and even the atomic appliances, with innumerable intermediary steps and stages in between.

Thus the story of arms and armour varies from country to country, as the story of the man himself. It is influenced mainly by the economic, cultural and climatic conditions of a particular part of the world. Economically sound and culturally developed people can manufacture more efficient and sophisticated implements than the under or semi-developed countries. Similarly warring people would devote much of their time towards this particular trait whereas the peace-loving folk would prefer to utilize the best of the time to improve their lot.

It is but natural that the climatic condition of a clime also effect the activity. Hotter countries for instance, preferred loose and flexible armour like mail etc. though less useful for protection than the hard and rigid armour like plates, vambraces and metal cuirasses that retain comparatively suitable defensive characters.

When the man was relatively satisfied with the mode and make of his product his attention was diverted to the aesthetic aspect. And he started ornamenting the weapons. The work of bejewelling was for the first time applied to weapons for the use of the Royal persons or for presentation to the distinguished personalities. Presentation of adorned arms was very much appreciated by the kings and Rajas.

People of Pakistan and India in general, and Sind in particular are known to have been acquainted with the art of ornamentation of arms as back as the Greek invasion. The Greeks on their return march from the sub-continent were laced with the arms which were duly gilded and etched. Pakistan has been the melting pot for the art, of ornamentation of the arms and armour pouring from time to time from Assyria, Turan, Bacteria and Egypt. These foreign elements combined with indigenous traditions acquired distinctive features in the art of decorating arms.

The conquest of Sind by the Muslims in 712 A. C. marks the introduction of a deadly weapon "Manjnik" (catapult). The Arabs are also known to have added a characteristic dagger (Jambyer) and the swords with broad blade to the armour of Sind. The very fact that the Arab armies over-ran Sind in no time, speaks not only of the superior strategy employed by them, but also indicates the use of comparatively sophisticated arms against the local armies of Sind. The use of fire balls and fire arrows was another effective weapon which smashed the local resistance. Once the fundamental weaknesses in the defensive system of the sub-continent were exposed to the Muslims, they fully capitalized

the situation, and there started a series of invasion from the north west. The early inroads of Mahmud of Ghazna, followed by the invasions of the Ghorids paved the way for the establishment of the Muslim empire under the Imperial Sultanate of Delhi. In view of such hectic military activities in the sub-continent, Sind could not remain unaffected. It had also to face the onslaught caused by the superior arms of the Muslims. Mahmud of Ghazna used Naphta balls and spiked balls during his fifth invasion in 1008 A. C.

The Sumra and the Samma rulers of Sind consolidated their defences by reorganising their armies and by utilizing the conventional weapons. There appears to be no marked change in the armaments of Sind during the rule of the Arghuns and Tarkhans. With the advent of the Mughals, we find the rare combination of military strategy, superior armament and indomitable leadership. The artillery used by Babur against Ibrahim Lodhi played havoc in the First Battle of Panipat in 1526 A. C. The Kalhoras made use of cannons, perhaps acquiring technology and skill from Afghanistan or Persia. The Talpur Mirs of Sind are believed to have been very fond of bejewelled daggers and swords, and for this very purpose, they sent their men to Iran to seek such weapons. In the Battle of Miani also, the local rulers used cannons and matchlocks against the armies of the British East India Company headed by Sir Charles Napier. It is difficult to ascertain the source from which the local Mirs acquired these arms.

Classification

From the time the man became maker of the arms and armours he started innovations and inventions in this field. By the process experimentation be acquired the skill to shape the tools by touch and re-touch, to notch, to sharpen and to grind the edges, to haft and fasten the tools, to provide poles and contrive hurling devices etc. etc.

Setting aside the primitive groups of implements used, selected and worked in the ancient times, the rest of the arms can be placed in three main categories.

1. The so-called wide arms-this include swords daggers, poniards cutlasses, sabres etc. etc.

2. The staff or pole arms-comprising spears, pikes, lances, axes, halbreds partizanclubs, maces, darts and goads etc.

3. Projectile arm - the javelin, bow and arrow, sling and pellets, catapults and stone balls, balistta, and trebuchets and bollas, mangonets etc.

Besides, there is a vast variety of the fire arms which emerged and developed with the invention of the gun powder. This modern class of tools range from a tiny revolver or pistol to a huge cannon.

Beside the arms we have also armour. The armour evolved from the simple skin, and crinite hides and the quilts. With the appearance of metal some more objects were introduced. For example, the shield (this can also be of skin), the helmet, the casque, the cuirass, the mail etc.

Ali Mohammad Lundkhwar

COINS OF SIND

The coinage of Sind provides a wide field of a very interesting study. The lack of original coins, has made a complete and thorough study very difficult. However, the coins uncovered during the archaeological spade work have provided us glimpses of this very interesting subject. The historical accounts of Sind, specially after the Arab conquest, provide us some information about the coins in Sind.

In about 90 B.C., the Scythians over threw the Bacterians. According to Cunningham there were three distinct dynasties of the Scythians, one of which ruled over Sind and Western Central India to which the great Nahapana belonged. The coins struck by the scythians in Sind are still not known.

In the middle of the 1st century the Kushanas conquered the territory now comprising Pakistan. Kaniska the real founder of Kushan dynesty had been a great patron of Buddhism but his successor Vasudeva was evidently a convert to Hinduism and an ardent devotee of Siva. On the reverse of his coins the deity is almost invariably Siva accompanied by his bull. The coins of Khushana king Vasudeva have been unearthed from the Buddhist stupa at Moenjodaro.

The only reference to the Hindu coins immediately before the Arabs is found in Chach Namah in connection with Raja Dahir, who ordered that the name of his wazir should be struck on reverse of his own coins for valuable services rendered.

It was in 712 A.C. that a young General, Mohammad bin Qasim subdued Raja Dahir of Sind and captured Daibul and other towns. This brought the coins of the caliph into currency in Sind. The troops of Mohammad bin Qasim were paid in 'dirhams' and we are told that Hajjaj informed Mohammad bin Qasim that 60,000 'dirhams' of silver had been sent to him from the caliph's treasury.

Within a short period after the fall of Daibul the Muslim rule was further extended to north upto Multan and firmly established. It was after the capture of Multan that Mohammad bin Qasim was instructed to struck local coins in the name of caliph. During the Umayyid and Abbasid periods new Arab cities like Mansura and Mahfooza were established. Thus, the Arab coins found their way into the towns and cities of Sind which was the far eastern province of the Caliphate. As a result of Archaeological excavations at Banbhore and Mansoorah a large number of coins belonging to the Arab period have been discovered but most of them are badly corroded and totally undecipherable. However, decipherable Islamic coins from Banbhore have been studied and published. These coins fall in two distinct categories i.e. Pre-reform and post-reform coinage. The pre-reform coinage is further classified as Arab Sassanian and Byzantine coins. The Arab Sassanian coins were in silver or copper. These coins were struck on the Sassanian pattern i.e. with a conventional portrait on the obverse and a Zorastrian fire alter on the reverse with the addition of Bismillah or Allah. It is interesting to note that four languages with their corresponding scripts i. e. Pahalvi, Ephthalite, Bukharan and Arabic were employed to express the legend. The legends on Arab Byzantine coins were sometimes in Pahlavi with Arabic inscription superimposed on them.

The Arab coins were reformed by Abd-al-Malik bin Marwan, as reaction of the anti-Muslim policy of the Byzantine Emperor Justinian II, who had threatened to strike solidi from Byzantium

(which were also in circulation in Egypt) with legend abusing Prophet Muhammad (may peace be upon him). This eventually led the Caliph to strike his own dinars with Islamic legends. The post reform "Dinar" was called a 'Mithakal'. The relationship of the Dirham to the Mithakal was 10 to 7.

The copper coins 'Fulus' were looked upon as token currency and there was no fixed weight for them as they provided small change for pettey transactions. The legend consisted of the name of the mint, year of minting, Kalima or a verse from the Holy Quran. It is interesting to note that the name of the caliph was not given on these coins.

The change of Calliphate from Umayyads to Abbasids in 750 A. C. brought about a change in the coinage as well. The Abbasid coins were beautifully inscribed with Arabic legends partly inside a circle and partly around the rim. The obverse usually contained the Kalima with mint and date on the margins and the reverse had a verse from the Holy Quran and the name of the Caliph with titles.

Sind, the eastern most province of the Caliphate was handed over to Yaqub ibn Lais, a Saffavid leader in 871 A. C. by the Abbasid caliph. This dynasty was replaced by the Samanids in 900 A. C. who could not control it. Consequently it was devided into two independant principalities of Mansura and Multan. The coins issued by the local governors and chieftains of Sind, were mostly in copper. These coins may be classified in four categories those with (a) the simple religious legends (b) bearing a star and a legend (c) containing small dots and semi-circles (d) with a flower in centre. We have uncovered some coins from Mansura during archaeological excavations but most of them are corroded and undecipherable.

It is worth noting that local governors and chieftains of Sind had a right of issuing 'fulus' but not dirhams. Before the reform

the Umayyad governors could also strike Dirham with their own names without infringing upon the caliph's prerogative of minting.

Two and a half centuries after Mohammad bin Qasim, Ibn-Hauqal after describing Mansura says, "The current coin of the country is stamped at Kandhar. One of the pieces is equivalent to five dirhams. The Tatari coin is also current, each being in weight equal to a dirham and a third. They likewise use Dinars".

Idrisi tells us that "The money is silver and copper. The weight of dinar is five times that of the ordinary drachma".

Sultan Mahmood of Ghazna annexed Punjab to his dominions in 1021 A D. and during his famous expedition of Somnath he marched south-wards through Sind. Like the early Arabs who had adopted the Sassanian and Byzantine coins, the Ghaznavids, Mohammad bin Sam, as well as his lieutenent Yalduz minted coin on local pattern with slight modification. The traditional religious emblem the Bull of Siva and Chohan horseman were inevitably accepted as models upon which the adopted coinage was based to obtain favour in the eyes of conservative subjects. However certain modifications, especially in the substitution of Arabic for Nagari inscriptions, and minor differences in the form and position of the Bull Nandi and the Horseman, were effected in the old coins. Hence we find the peculiar type of the Ghori Horseman and the Bull of Siva through succeeding dynasties of Ajmer, Dehli, Multan and Sind.

During the Sultanate period our knowledge about the coinage of Sind is very limited. Although Muhammad bin Tughlaq and Sher Shah had many mints in the country but non appears to have existed in Sind. Moreover coins of many kings are not available

for certain obvious reasons for instance Aibak is not known to have struck any coins at all. Abu-Bakar, Sikandar II, Ibrahim II, etc, issued coins without stating the names of the mints, while Daulat Khan Lodhi and khizr Khan prefered to trade upon the traditional credit of their predecessors and thus issued their coins in the name of Feroz III or Muhammad III. Thus the coinage of Indo-Pakistan sub-continent under went a gradual but complete transformation. Therefore, it is not possible now to reconstruct the history of coinage in Sind until the great Mughal currency had attained a position of predominating importance.

The coins of the Mughal Emperors depict a high level of artistic achievement by means of decorative adopting of the Persian script with pleasing geometrical and floral designs. They contain the name and conventional titles of the ruler, the date and the name of the mint. The coins of Akbar, Jahangir and Shah Jahan abound in types, varieties and sizes. The abundance of mints and variety of the mint names found on the coins of the Mughal period has made it possible to throw some light on the coinage of Sind during this era.

Thatta which was annexed to Mughal Empire in the reign of Akbar, had been a very important minting town throughout the Mughal period. Among the various issues of this mint are square 'ilahi' rupees of Akbar, heavy rupee of the Kalima type and normal-weight ilahi coins of Jahangir, Kalima type and Kalima-ilahi type of Shahjahan, non-cuplet type of Aurangzeb, as well as the coins of Shah Alam II. After Aurangzeb the coinage of Thatta mint became scares but all the known metals and reigns are represented here except gold of Shah Alam I.

Khairpur, was a mint town of the Mughal in Sind but only few copper coins of Akbar from this mint are known. Devwil Bander was an old port not far from Thatta. Few specimens of Akbar's ilahi type coins are known from this mint.

Sind, a mint of unknown topography is known to us from a few half mohar coins of Muhammad Shah. It also appears on silver coins of Nadir Shah, as a Durrani mint.

Bhakkar, a fortress on an island in the River Indus has been described as a mint of copper coins of Akbar in A'in-i-Akbari. The coins of Akbar, Shah Jahan, Aurangzeb, Muhammad Shah and Ahmad Shah minted at Bhakkar are known.

During Kalhora period full weight rupee of Sind mintage are known from 1153 to 1160 A.H. and were fairly numerious at Bahawalpur. Ahmad Shah Durrani exercised absolute authority over Sind but did not strike coins here.

On the actual striking of the coins, light is thrown by the so called coin moulds found at Banbhore. These honey combed clay slabs have been found in association with charcoal, ashes and fragments of metal. The fragmentary copper pellets which fit in hollows of these slabs, suggest that these coins moulds provided ingots of uniform size and weight. These ingots were hammered in a die and small coins were minted.

Afzal Ahmed

RARE BOOKS ON SIND

Cultural background of Sind goes back to the remote past. Archaeological evidences have revealed that the province of Sind has played a very vital role in shaping the cultural pattern and social order of the country from time immemorial. The land of the Indus Civilization has invoked tremendous interest with the scholars, archaeologists, historians, travellers and saints and sufis. The important place it occupies in Pakistan is well demonstrated by the wide ranging variety of books, chronicles, rare manuscripts, traveller's accounts, reports of archaeological researches, historical accounts and narratives. Nevertheless important are the works of famous saints and sufis, whose accounts and poetical composition, apart from dealing at length the subject of mysticism and religion, make various cities and towns of Sind as a theme of their poetry and writings. Who will deny the beauty of this verse and pathetic note struck by it "Sassi-i-Be Khabara tera lutia Shehr Banbhore". The folk romance of Umar Marvi also forms the central theme of the poetry of "Shah Abdul Latif of Bhit".

Such a rich cultural heritage, as is evidenced by the in numberable publications on Sind, places a special responsibility for preserving such accounts on the Federal Government of Pakistan. As one of the branches of the Department of Archaeology, Central Archaeological Library is sparing no effort to collect and preserve archaeological, historical and cultural accounts of Sind. In fact, no investigation and research can be considered as complete and thorough without making a reference to this treasure of knowledge on Sindology,

Central Archaeological Library has been organised with this fundamental principle in view, that the dumb and mute archaeological objects have to receive a speech from the books on the related subjects, catalogued in this Library. It houses rare books on Sindology, voluminous researches on Archaeology and numerous books and journals on the subjects like art, literature, culture, history and ancient civilizations. Judicious selections of the books covering a wide range of subjects is reflected in the present list of books on Sind published in this catalogue.

This list is an effort to present selected books and journals written on various aspects of Sind. The earliest publication of this list is 'The Voyage of Nearchus' written by William Vincent, which was published in 1797, and the latest one written by Burton 'Sind and the Races that Inhabit the Valley' and reprinted with an introduction by H. T. Lambrick in 1973. An important feature of the list is, that it presents considerable number of books relative to some aspects of Sind published before 1850. Some of the publications of pre 1850 era are Gazetteer of the Country Adjacent to India on the North West by Thornton, (1844); 'Travels in to Bokhara' by A. Burnes (1835); 'Narrative of a visit to the Court of Sind' by J. Burnes, (1839); 'Travel in Beloochistan and Sinde' by Pottinger (1816). These are some of the numerous publications published before 1850. Apart from the rare travel accounts and books on history giving detailed information on arts and crafts, literature and learning, customs and traditions and on architecture of Sind, the proud presentation of this list is Raverty's book 'Notes on Afghanistan and Part of Baluchistan' is of rare importance. The singular and unique feature of this book is that it contains an appendix which mentions that only six copies of the appendix were published and attached to this book is one of these six appendices.

This list also presents a proud collection of rare books from Pir Hussain Shah Rashidi's Library. But for this kind gesture, it would not have been possible to display rare books like Burton's

'Falconry in the Valley of the Indus', published in 1852. It is a deluxe edition with gold edging and the text is a well illustrated and contains valuable information on the gaming and leisure pursuits of the Sindhis. It may be of interest also to mention rare books of Khairpur Nama and Pulnama, Lubb-i-Tariekh Sind (first edition) and Tuhfatul Karam (first edition). These books are also important documents on the history of Sind.

The beauty of this list for the detailed viewer is that it is very difficult for him to decide which one is the most priceless document on Sind.

On this occasion it will be unfair not to express a word of thank for the Late Mr. Mumtaz Hasan whose undying fervour, insatiable love and limitless craving for Art, Literature, Learning, History and Culture and above all Archaeology led to the building up this House of wisdom from which this list is an humble presentation.

Mirza Mahmud Baig

CATALOGUE

PROTO HISTORY

1. Chert Blade
Rohri, Cir. 4000-3000 B.C.
1.5″ × 0.2″

2. Red ware globular pot. Plate
Squating body is decorated with horned deity and sunflower. Tapering towards the base.
Kot Diji, cir. 3000-2000 B.C.
Ht. 8.5″

3. Buff ware jar Plate
Decorated with bichrome geometric pattern.
Amri, cir. 3300-2500 B.C.
Ht. 2.2″, Dia 4″

4. Terra cotta bull figurine
Prominent hump and pierced hole in the forehead for string.
Amri, cir. 3300-2500 B.C.

5. Statue,
King Priest, Chest covered with loose cloth, decorated with trefoil pattern.
Moenjodaro cir. 2500-1500 B.C.
Ht. 7″

6. Bronze Dancing girl cast)
Original in National Museum, Delhi
Moenjodaro cir. 2500-1500 B.C.
Ht. 4.4″

7. Steatite, Indus Seal
Carved with Unicorn and Indus Script.
Moenjodaro, cir, 2500-1500 B.C.
2-6"×2.6"×0.8"

8. Terracotta figurine representing Mother Goddess.
Moenjodaro cir. 2500-1500 B. C.
Ht. 5"

9. Chessboard with six gamesmen.
Moenjodaro cir. 2500-1500 B. C.

10. Bronze jar
Moenjodaro, cir. 2500-1500 B. C.
Ht. 5"

11. Bronze Axe
Tied with modern wooden handle.
Moenjodaro cir. 2500-1500 B. C.
7"×4"

12. Red ware storage jar.
The entire body is decorated with a host of typical Moenjodaro motifs executed in black. The designs include the representation of fish, pipal leaf and plant design.
Allah Dino, Malir.
cir. 2500-1500 B. C.
Ht. 32", Neck dia 13"

13. Buffware jar
Wavy line pattern drawn slightly below the shoulder portion.
Otman jo-Buthi, cir. 3000-2800 B. C.
Ht. 14"

14. Buff ware.
Miniature pot, body perforated
Chanhudaro, cir. 2500-1500 B. C.

15. Terracotta Bird whistler assembled with two hubbed wheels, decorated with black lines drawn irregularly in sepia colour
Jhukar, cir. 2000-1000 B. C.
Ht. 4"

16. Painted pot sherds, black on red
cir. 2500-1500 B. C.
Plate

17. Buffware Pot
Decorated with hatched triangles in sepia colour
Moenjodaro cir. 2500-1500 B. C.
Plate

HINDU BUDDHIST

18. Scytho-Parthian red burnished pot with sprinkler and spout, narrow neck, bulging body. Three bands of grooved lines round the body.
2'.3"×1'
Ist Century B. C.
Banbhore.

19. Scytho-Parthian red burnished bowl, open mouthed, rimmed neck with a base.
2'.5"×7"
Banbhore.

20. Pottery mould with floral and fish design.
1'.4"×7"
Banbhore.

21. Spouted pot with animals and birds in relief stamped on the upper part, flat base, narrow mouth.
2'.4"×6"
Banbhore.

22. Mould depicting a dancing couple.
4.8"×2 8"
7th Century A. C.
Banbhore.

23. Neck of a Pitcher painted with Pea-cock and floral design on buff back ground, flared rim. Plate
3'.9"
7th Century A. C.
Banbhore.

24. Three terracotta female heads of Brahmanical period
(1) 1"×1.4"
(2) 1"×1.4"
(3) 1"×1.4"
7th-8th Century A. C.
Banbhore.

25. **Brahma**
The standing god of creation is represented with four faces and so he is "Chau Mukha". Plate
Mirpurkhas, Sind.
6th Century A. C.
Brass.
3'.9"×1'.4".

26. **Elephant Pillars**

Door Jambs depicting the figures of Krishna with flute and Radha at the top and colourful Gopies & Gopas, presenting a dance known as "Rash Mandal"

Tharparkar,
8th-10th Century A. C.
Wood.
3'.9" x 1'.4".

27. **Stone Frame in Relief.** Plate

The frame is carved with male and female figures in joyous mood playing different musical instruments. Flanked on either side by elephants with riders. In the lower part are four boys with male and female figures.

Nagarparkar (Shiva Temple)
10th-11th Century A. C.
Marble.
2'.10" x 1.9"

28. **Inscribed Stone Relief.** Plate

Carved with human & animal figures. In the lower part is an incised inscription in Dev Nagri.

Nagarparkar (Shiva Temple)
10th-11th Century A. C.
Marble.
2'.10" x 1'

29. **Goddess Durga** Plate

The goddess known also as a 'Shu-Shakti' with four hands holding wheel (Shudharshan Chakar), Tirsul and Lotus in her hands, and attended by two guards.

Tharparkar
10th-11th Century A. C.
Sand Stone
2'.4" x 1'

30. **Shiva Lingam and Yoni** Plate

Phallic sympols personifiying Shiva Lingam and Parvati Yoni in position found from the Pre-Islamic occupation of Banbhore.

Banbhore

7th Century A. C.

Lime Stone.

8½″×6″×5″

31. A pot with design in relief depicting bands of dimonds end to end and zig zag lines.

1′.8″×5″

4th-7th Century A. C.

Jhukar.

32. A terracotta head with elongated eyes flat nose and protruding lips, ornamented hair style.

4″×3.8″

4th-7th Century A. C.

Jhukar.

33. Two terracotta figures, headless with bonded hands, wearing a drapered garment. Plate

4.4″×2″

4th-7th Century A. C.

Jhukar.

34. Fragment of a seal depicting a Swastika and a Conch Shell. Presence of a hand on the broken side indicates a figure which is missing.

2.4″×1.12″

4th-7th Century A. C.

Jhukar.

35. Three stamped tablets bearing a name in Dev Nagri script.

1.3″×1″

Jhukar.

PAINTINGS

36. Mir Shahdad Khan (d. 1857 A.D.) Talpur Ruler of Hyderabad (Sind) mounted on a grey horse amidst typical Sindhi surrounding depicting date palm trees with headwear shield, and sword bejewelled. The movements of the horse are in perfect harmony with the remaining posture of the body. The saddle is richly gold embroidered on the margin. Horse trapping is also richly studded with precious stones.
Size = 39.0″ × 33.4″
Hyderabad
19th Century A.D. Plate

37. Portrait of Agha Syed Ismail Shah Isphahani, a Minister during the period of Mir Karam Ali Khan Talpur, sitting over a Farrasi with embroidered border, recling over a pillow, holding a flower in his hand and wearing a typical Sindhi cap in maroon colour and a shawl in yellow colour. Also shown aftaba with a dish on stand and a spitoon.
Size = 10.6″ × 7.2″
Hyderabad
Early 19th Century A.D.

38. A miniature painting, depicting fauna and flora, a tree in full blossom indicating spring and a swan by the side of a pool, enclosed within an illuminated floral border.
Size = 7.0″ × 4.4″
Hyderabad
Early 19th Century A D. Plate

39. Painting on mica with arabesque and floral motifs in pleasing colours.
Size = 9.8″ × 9.2″
Hyderabad
Early 19th Century A.D.

40. Embroidered prayer-carpet with beautiful sozni work in floral patterns depicting a multi-cusped mehrab. The lining of the carpet printed with Jamiwar style.
Size 60.5″×41.8″
Shikarpur
Early 19th Century A. D.

POTTERY & METAL WARE

41. Flat dish of sgraffiato ware with under-scratched geometric design. Colour combination is obtained by using the technique of splashing green, cremish and yellowish colours.
Banbhore Museum
12th-14th century, A.D. Plate

42. Alkaline glazed thick textured Jar with three loop handles. Body is decorated with the combination of bunch of grapes, creeper and geometric pattern.
Banbhore Museum
9th-11th century A.D.
Ht. 24.5″ Plate

43. Alkaline glazed amphora.
Banbhore Museum
9th-11th century A.D. Plate
Ht. 8.5″

44. Loop handled cup of white paste with kufic couplet around and a combination of geometric-cum-floral pattern on the body. The entire design is in relief.
Banbhore Museum
9th-10th century A.D.
Ht. 3.2″ Plate

45. Fragment of a white paste jar with plant design.
Banbhore Museum
9th-11th century A.D.
Ht. 5″ Plate

46. Glazed bowl decorated with stylized Kufic inscription.
Banbhore Museum
12th-13th century A.D.
Ht. 2″ Dia. 6″

47. Celadon bowl with dental edges.
Banbhore Museum
12th-13th century A.D.
Ht. 2″ Plate

48. Miniature celadon pot with incised spiral design.
Banbhore Museum
12th-14th century A.D.
Ht. 1.4″ Plate

49. Celadon jar with four loop handles bearing marks on the shoulders.
Banbhore Museum
Ht. 20.5″

50. Fragment of a glazed bowl decorated with a combination of creeper & geometric designs.
Amri Muslim period.

51. Coin mould fragment,
Bhiro Bam, Muslim period.

52. Red ware complete pitcher, shoulder decorated with stylized bird motifs, leaf and dots in black.
Mansura,
12th-14th century A.D.
Ht 14″

53. Inscription carved in relief depicting floral Kuffic from Banbhore Mosque.
Banbhore Museum 906 A.D.
Size 7′ × 1.4′

DECORATIVE ART

54. Rectangular buff stone depicting a hunting scene. Deer is shown being chased by the mounted horseman with bow in action. Horseman is followed by two camels with lady attendant, one in the rear. In the Howdha of one camel lady is shown seated; while on the other camel, an Aftaba is depicted.
26.2"×14.7"×4"
Goth Raj Malik Grave Yard, Thatta.
18th Century, A. D.

55. Rectangular buff stone depicting various jewellery items of necklaces, ear-rings, anklets etc. etc. Plate
26"×14"×7.7"
Unger Grave Yard, Thatta.
16th Century A. D.

56. Fragment of a head stone carved in relief with sun motif:
16.2"×10"×5.5"
Thatta
16th Century A. D.

57. Rectangular buff stone carved in relief with half and complete lotus motifs within multicusped arches. The centre of the stone is carved with chess pattern. The entire pattern is rendered within single and double chain border: Plate
19.2"×12.8"×4.9"
Thatta
Samma Dynasty, Makli Mill, Thatta. (1340-1526 A. D.)

58. Rectangular buff stone carved in relief depicting surahi shaped vase within inverted horse-shoe arch, flanked by two nook shafts :
10.8″×9″×3″
Samma Dynasty, Makli Mill, Thatta (1340-1526 A. D.)

59. Rectangular buff stone representing lintel face carved in relief depicting meralon pattern within pointed arch. The upper margin is engraved with zig-zag lines
15″×11.3″×4.8″
Thatta
Mugal Period (1555-1592 A. D)

60. Mehrab shaped tomb stone carved with Kalima in relief :
9.8″×10.8″×3.8″
Thatta
19th Century A. D.

61. Depicting in relief three horsemen fully armed with a shield, sword and arrow:
31.5″×15.5″×4.3″
Pir Patho Distt. Thatta
18th Century A. D.

62. Divided into two unequal compartments, the bigger one depicting in relief necklace, bangles, ear-rings, pendants, signet-rings and ornamental chain, the smaller one representing two footmen with sword and shield:
32″×14.7″×3.6″
Pir Patho, Distt. Thatta.
18th Century, A. D.

63. Nook shaft in buff stone from Shah Jehan Mosque. Carved in relief with floral and geometric pattern with sun flowers as principal motif :
60.7″
Thatta.
17th Century, A. D.

64. Completete spandrels of glazed tiles arch, Shah Jahan's Mosque. The main decorative scheme depicts creepers design within foliated scroll The colour scheme is dominated by the Turkish and Persian blue:
63.8‴×28.8″
17th Century, A. D.

65. Complete spandrels of glazed tiles arch. Mir Muhammad Khan's Tomb. The main decorative design consists of foliated pattern combined with geometric motifs. The border is rendered in floral pattern. The colour scheme is dominated by the Turkish and Presian blue : Plate
42.8″×27.9″
Hyderabad
19tth Century A. D.

66. Rectangular panel of tile mosic. The main decorative pattern consists of combination of geometric pattern within foliated scroll border. The colour scheme is dominated by the Persian and Turkish blue and buff :
31.8″×27″
Thatta
17th Century, A. D.

67. Complete panel of mosaic tile in Mehrab shape depicting combination of geometric pattern within foliated scroll. The colour scheme is dominated by the Persian and Turkish blue and yellow : Plate
35″×27.8″
Thatta
17th Century, A. D.

68. The hexagonal tile, Shah Jahan's Mosque. The main design is the combination of geometric patterns on Turkish blue ground : Plate
3.8″ ×1″
Thatta
17th Century, A. D.

69. Square tile, Shah Jahan's Mosque. The main design comprises calligraphy executed in white colour on Turkish blue ground. The lower border depicts geometric scroll in Persian blue : Plate
9.7″×9.7″×1.5″
Thatta
17th Century.

JEWELLERY

70. Necklace of long barrel beads of carnelian stone.
Moenjodaro
c. 2500-1500 B.C.
Terracotta bangles
Moenjodaro
c. 2500-1500 B'C. Plate

71. Two necklaces of agate, carnelian, and other precious stones.
Banbhore
c. 8th to 13th centuries A.C. Plate

72. Silver necklace (locally known as chandanharu) of five rows of interconnected floral motif with two spacers and traingular terminii. Lower terminii are connected with a pendant, spacers and terminii are bedecked wi'h glass pieces. Plate

73 Heavy, solid silver, crescent shaped necklace (locally known as Hass or Hasli). The middle part is heavier with a circular pendant in the centre of floral pattern. Plate

74 Necklace or Hasli made of thick silver wire. The middle part is heavier. The opening of this necklace is from the centre with the help of a hook. Plate

75. Silver anklet of hollow globular shape decorated with diamond pattern executed in relief The upper margin is engraved with foliated pattern. Opening is adjustable with a clamp terminating into small bells. Plate

76. Plain Silver anklet with extended projection on one side. Opening is adjustable with a screw. Plate

77. Silver Tawiz (Tabizu) Composed of five rectangular pendants fixed on black thread. The pendanis are decorated with floral patterns while small tubular pieces are chained with the pendants. Plate

78. Solid Silver braclet decorated with notched border. Stamped c'rclets on either surface, Narrow opening at the end. Plate

79. Solid Silver bracelet decorated with notched border. Surface in oblique lines and floral pattern. Narrow opening at the end. Plate

80. Solid Silver bracelet with opening at the end. Surface decorated with geometric designs. Plate

81. Solid Silver bracelet with five floral affixtures. The central one is devised for adjusting the opening. Plate

MANUSCRIPTS, CALLIGRAPHY & INSCRIPTIONS

82. Holy Quran
An illuminated copy transcribed in exquisite naskh.
Scribe: Yaqut (other than Yaqut al-Mustasimi).
Dated: 608 A. H.
Its fly leaf bears two agreemets: (i) between Nasir Khan Bruhi, Wali of Kalat and Shah Virdi Khan Kalhora Abbasi dated 1186 A. H (ii) between Nasir Khan Bruhi and Khuda Yar Khan (Sarfaraz Khan Abbasi the son of Shah Virdi Khan) dated 1187 A. H.
N. M. 1968.622

83. Holy Quran
Another richly illuminated copy. It was transcribe for Mir Ghullam Ali Khan Talpur.
Scribe: Ascribed to Mehr Ali Alvi of Shikarpur.
Dated: 1220. A. H.
Collection: M. Abbas Ali Beg of Hyderabad.

84. Hisn Al-Hasin

A prayer book in Arabic by Shams al-Din Abu al-Khair Muhammad b. Muhammad ibn Jazari d. 833 A. H. The copy also contains Persian translation. First two pages are richly illuminated. Transcribed in Naskh.

Scribe: Muhammad Ismail Shirazi who copied the work at the instance of Mir Murad Ali Khan Talpure. Plate

Dated: 1244 A. H.

N. M. 1970.16

85. The Precepts of Hazrat Ali

A religious treatise in Arabic with Persian interlinear translation.

Scribe: Ali Muhammad Lagari who was the younger brother of Wali Muhammad Lagari, Minister of Mir Karam Ali Khan Talpur.

Dated: 1227 A. H.

Collection: Mirza Abbas Ali Beg of Hyderabad.

86. Dalail Al-Khairat

A richly illuminated copy of well-known collection of prayers in Arabic composed by Abu Abdullah Mohammad b. Sulaiman Juzuli (d. 870 A. H.). Transcribed in exquisite nashk and artistically bound in yashab stone covers. Its binding is a rare specimen.

c. 12th cent. A. H.

N. M. 1967.106

87. Rushshahat Ain Al-Hayat

An exhaustive Persain work on mysticism by Ali b. Hussain Waiz Kashifi. The present copy was recompiled at Thatta by Khawajah Isa Naqshbandi after making comparative study of other available copies.

The manuscript is transcribed in good nastaliq with an illuminated lauh.

Scribes: Abd al-Shakur.
Muhammad Aman.
Mulla Shah Muhammad.

Dated: 1014 A. H.

Collection: Pir Hussamuddin Rashidi.

88. Bayan Al-Arifin

A Persian work on Sufism by Shah Abd al-Karim Balri grand father of Shah Abd al-Latif Bhitai. Transcribed in nastaliq.

Scribe : Abd al-Baqi s/o. Hafiz Habib Ullah of Village Bankurjah.

Dated : 1151 A. H.

Collection : Pir Hussamuddin Rashidi.

89. Masnawi Pari Khanah Sulaiman

A persian masnawi composed by Abu al-Makarim Shahud. A poet from Sind. Transcribed in nastaliq.

C. 12th Century A. H.

Collection . Pir Hussamuddin Rashidi.

90. Zeba Nigar

Persian masnawi composed by Haji Muhammad Rizai of Thatta. It is a bayaz size copy. Transcribed beautifully in Nastaliq.

C. 12th Century A. H.

Collection : Pir Hussamuddin Rashidi.

91. Masnawi Mihr-o-Mah

A masnawi dealing with the romance of Mihr and Mah composed in 1117 by a poet Atta of Thatta. Transcribed in nastaliq.

Scribe : Ghulam Hussain Darvish Sabz posh.

Dated : 1273 A. H.

Collection : Pir Husshamuddin Rashidi.

92. The Diwan of Yusuf

Poetical compositions of a poet of Hyderabad bearing takhallus Yusuf, who was employed at the court of Mir Nasir Khan of Sind. Transcribed in Nastaliq. Scribe : Qurban Ali who copied the work for Mir Muhammad Ali Khan of Sind.

Dated : 1274 A. H./1858 A. C.

Collection : Pir Hussamuddin Rashidi.

93. Mah-o-Mushtari
A Persian masnavi dealing with a love romance composed by Mulla Muhammad Yusuf of Hyderabad in 1256 A. H. Transcribed in elegant Nastaliq within red and gold ruled border. Bound in gilt leather.
The manuscript was preserved in the Library of Amir Muhammad Ali Khan.
13th Century A. H.
Collection : Pir Hussamuddin Rashidi

94. Muhak Kamal
Selected verses of Persian poets compiled by Muhsin Tatawi who was himself a good poet. Transcribed in elegant Nastaliq. Bound in leather.
13th Century A. H.
Collection : Pir Husamuddin Rashidi.

95. Kafis in Sindhi
A collection of Kafis in Sindhi composed by Mir Ali Nawaz Khan Naz Talpur, Ex-Chief of Khairpur State. An autographed copy, transcribed in Nastaliq.
C. 14th century A. H.
N. M. 1967.40

96. Farhang-i-Rashidi
A persian dictionary complied by Abd al-Rashid al-Husaini al-Madani al Tatawi. Transcribed in Naskh.
Scribe : Sayyid Ilahi Bakhsh.
Dated : 1101 A. H./1690 A. D.
The copy bears a seal impression of Ghulam Husain Talpur.
N. M. 1966.79.

97. Chach Namah
One of the original works on the history of Sind translated into Persian from Arabic sources by Muhammad b. Ali b. Hamid b. Abi Bakr Kufi. Transcribed in Taliq.
Scribe : Muhammad Khalil s/o. Qazi Mohammad who transcribed this work for Mir Murad Ali Khan Talpur.
Dated : 1232 A. H./1817 A. D. Plate
N. M. 1971.218

98. Hashiyah Ala Nafhat Al-Uns

A glossary by Mulla Abd al-Ghafur Lari on Nafhat al-Uns well-known work of Mulla Jami. Mulla Abd al-Ghafur was a disciple of Jami. Transcribed in Nastaliq.

Scribe: Nasir al-Din b. Khair al-Din who copied the work at Thatta.

Dated: 1060 A. H.

Collection: Pir Hussamuddin Rashidi.

99. Tazkirah Jawahir Al-Ajaib

A biographical dictionary of Persian poetesses compiled by Sultan Muhammad Fakhri Haravi (d. after 970 A. H.), who was attached to the court of Haji Mah Begum, the versatile widow of Shah Hasan Arghun, in the reign of Mirza Isa Khan Tarkhan. The author first dedicated this work to Haji Mah Begum but Later on dedicated it to Maham Anga when be went to Emperor Akbar's court. Transcribed in Nastaliq.

The only copy, which contains the dedication to Haji Mah Begum.

C. 10th cent. A. H./16th cent. A. D.

N. M. 1968.123

100. Badshah Namah

The history of the third decade of the reign of the Emperor Shah Jahan (1057-67 A. H.), composed by Muhammad Waris and Ala al-Mulk Tuni entitled Fazil Khan (d. 1091 A. H.). Transcribed in Nastaliq.

C. 11th cent. A. H./17th cent.

N. M. 1968 626

101. Riyaz Al-Shuara

A biographical dictionary of Persian poets compilied by Ali Quli Khan Dagistani bearing takhallus Walih (d. 1170 A. H.) Transcribed in Nastaliq.

Scribe: Muhammad Alam b. Muhammad Panah Maqtu al-Yadain, who prepared this copy for Mir Ali Akbar Kakar in Hyderabad Fort, Sind.

Dated: 1219 A. H./1804 A. D. Plate

N. M. 1968.624

102. Tuhfatal al-Kiram

A biography of Persian poets compiled by Mir Ali Shir Qani of Thatta, who was himself a good poet. Transcribed in nastaliq.

The present manuscript was copied from the author's original work.

Dated : 1267 A. H.

Collection : Pir Hussamuddin Rashidi

103. History of Talpur Mirs

A treatise dealing with the history of Talpur Mirs composed by Munshi Giyan Chand. Transcribed in Nastaliq and bound in gilt leather.

Scribe : Muhammad Salih s/o Akhwand Gul Muhammad.

Dated : 1276 A. H.

N. M. 1971.220

104. Tarikh-i-Hukmran Riyasat Lasbela.

Autographed copy of a historical work of Muhammad Sulaiman Ex-Gazetter Lasbela and Headmaster at Miyanic (Sind) who has given a versified account of the rulers of Lasbela state.

C. 14th century A. H.

Collection : Pir Hussamuddin Rashidi.

105. Draft (in English and Persian) of a proposed treaty between East India Company and Talpur Chiefs of Sind.

Dated : 1820 A. D.

106. Specimens of Calligraphy

(i) Surat al-Ikhlas written in Tughra style, framed in a geometric designed border. It is said to have been transcribed by Mirza Fateh Ali beg.

c. 13th Century A. H.

Collection : Mirza Abbas Ali Beg of Hyderabad.

(ii) A Persian quatrain transcribed by Zulfiqar al-Husaini, who was a son of Syed Ismail Shah, a Minister of Mir Karam Ali Khan Talpur.

Dated : 1253 A. H.

Collection : Mirza Abbas Ali Beg of Hyderabad.

107. Inscriptions from the grave of Muhammad b. Tughlaq at Sehwan. Plate

ARMS AND ARMOUR

108. **Gun.**

Single-barrel, muzzle load, Afghan Shape butt inlaid and applied with medallions and plaques of translucent golden enamel. Stock and barrel held by bands.

Size. Length=5 feet. **Plate**

Hyderabad Museum.

109. Gun.

Single-barrel, muzzle load. Afghan shape butt inlaid and applied with medallions and plaques of translucent enamel. Stock and barrel held by bands.

Size. **Length=5 feet.** **Plate**

Hyderebad Museum

110. Gun.

Single barrel, muzzle-load. Afghan shape butt inlaid and applied with medallions and plaques of translucent golden enamel. Stock and barrel held by bands.

Size. Length=3'. 9" feet. Plate

Hyderabad Museum

111. Gun.

Single barrel, muzzle-load. Afghan shape butt inlaid and applied with medallions and plaques of translucent golden enamel. Stock and barrel held by bands.

Size. Length=4'.8" feet. Plate

Hyderabad Museum

112. Gun.
Single barrel, muzzle-load. Afghan shape butt inlaid and applied with medallions and plaques of translucent golden enamel. Stock and barrel held by bands.
Size. Length—5'.4" feet. Plate
Hyderabad Museum

113. Sword.
Slightly curved blade and guarded hilt.
Size. Length=2.11" feet. Plate
Hyderabad Museum

114. Sword.
Slightly Curved blade and guarded hilt.
Size. Length=2'.7" feet.
Hyderabad Museum

115. Sword.
Curved blade with its simple hilt and base of blade damascened with delicate conventional golden designs. Plate
Size. Length=2'.10½" feet.
Hyderabad Museum

116. Sword.
Curved blade. With its simple hilt damascend with fine golden design.
Size. Length=2'.9½" feet.
Hyderabad Museum

117. Sword (Sabra)
Curved blade. Hilt with knuckle guard and broad circular pommel.
Size. Length=3'.2" feet. Plate
Hyderabad Museum

118. Sword.
Curved blade. Hilt damascend with countless tiny lozzenges in silver.
Size. Length=3'.½" feet.
Hyderabad Museum

119. Dagger.

Double-curved blade. Steel Hilt and base of the blade are decorated with conventional design in silver.

Size. Length=1′.3″ Plate

Hyderabad Museum

120. Dagger.

Straight blade. Steel Hilt with ivory pieces on either side of it.

Single. Length 1′ Plate

Hyderabad Museum

121. Dagger.

Simple Straight blade.

Size. Length 9″ inches. Plate

Hyderabad Museum

122. Dagger.

Straight blade-Steel hilt with ivory on either side of it.

Size. Length=1′

Hyderabad Museum

123. Battle-axe.

Pointed long curved blade. Iron bound shaft

Size. Length 2′ 2½ x 0.7″.

Hyderabad Museum

124. Battle-axe.

Broader Curved-blade. Iron bound shaft

Size. Length 2′.¼″ x 0.4½″.

Hyderabad Museum

125. Battle-axe.

Broad Blade constricted a bit at the base. Iron bound shaft

Size. Length 2′.3½″ x 0.¾″.

Hyderabad Museum

126. Spear.

Leaf-shaped head and pointed (spiked) back and with wooden (Bamboo) shaft in between.
Size. Length 6′.3″
Hyderabad Museum

127. Spear.

Leaf Shaped head and pointed (Spiked) back and with a wooden shaft in between.
Size. Length=6′.½″
Hyderabad Museum

128. Spear.

Leaf Shaped head fixed in bamboo wooden shaft.
Size. Length=5′.11″
Hyderabad Museum

129. Spear (Javelin)

Either side spiked (one end ribbed) in between is a bamboo wooden shaft.
Size. Length=7.10″
Hyderabad Museum

130. Iron Bola.

Hollow. One round hole flanked by hooks one on each side.
Size Circumfrence about 3′
Umerkot Museum

131. Iron Bola.

Round hallow. With one hole flanked on eithei side by one hook.
Size. Circumference about 2′.6″
Umerkot Museum

132. Iron Bola.

Round pierced with one hole.

Size. Circumference about 2′.3″

Umerkot Museum

133. Bow

Short wood (Bamboo) Kaman cover all over with the hide. No chord.

Size. 17½″ × 10″

Umerkot Museum

134. Arrow

Cylindrical, blunt head fixed in wooden shaft; next end of the shaft grooved to fit in the chord. Either end of shaft gilded

Size. Length=2′4¾″

Umerkot Museum

135. Arrow.

Wedge Shaped head fixed in wooden shaft, gilded at either ends and grooved at back end.

Size. Length=2-4¾″

Umerkot Museum

136. Arrow.

Leaf-Shaped head fixed in wooden shaft, gilded at either end and grooved at its back.

Size. Length 2′.5½

Umerkot Musem

137. Arrow.

Pointed ribbed head fixed in wooden shaft, gilded at either end grooved at its back.

Size. Length 2′.2½″

Umerkot Museum

138. Shield.
Leather made. Face applied with four brass knobs.
Size. Dia 1'.8"
Umerkot Museum

139. Shield.
Leather made. Face applied with four brass knobs.
Size. Dia 1'.3½"
Umerkot Museum

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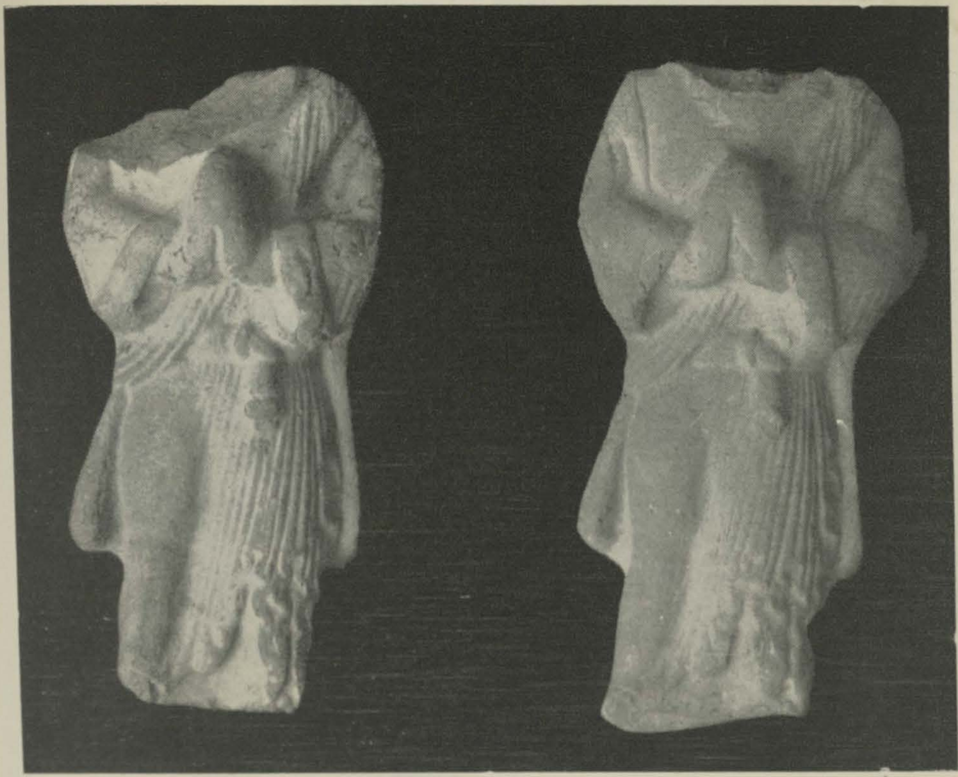
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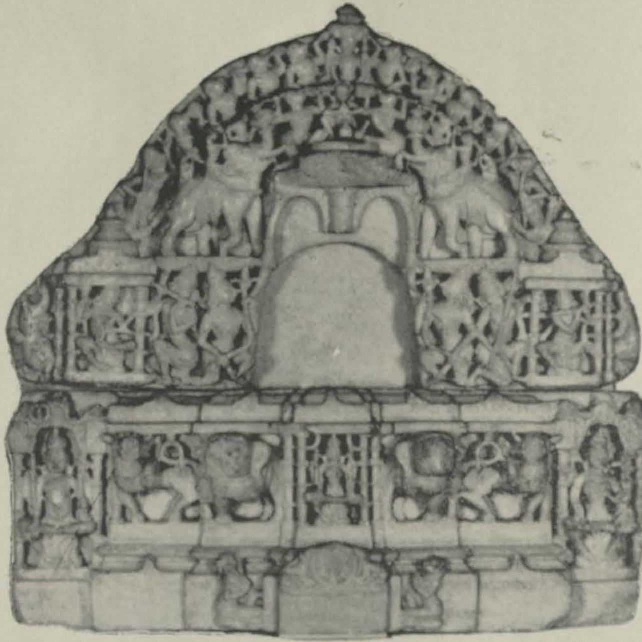
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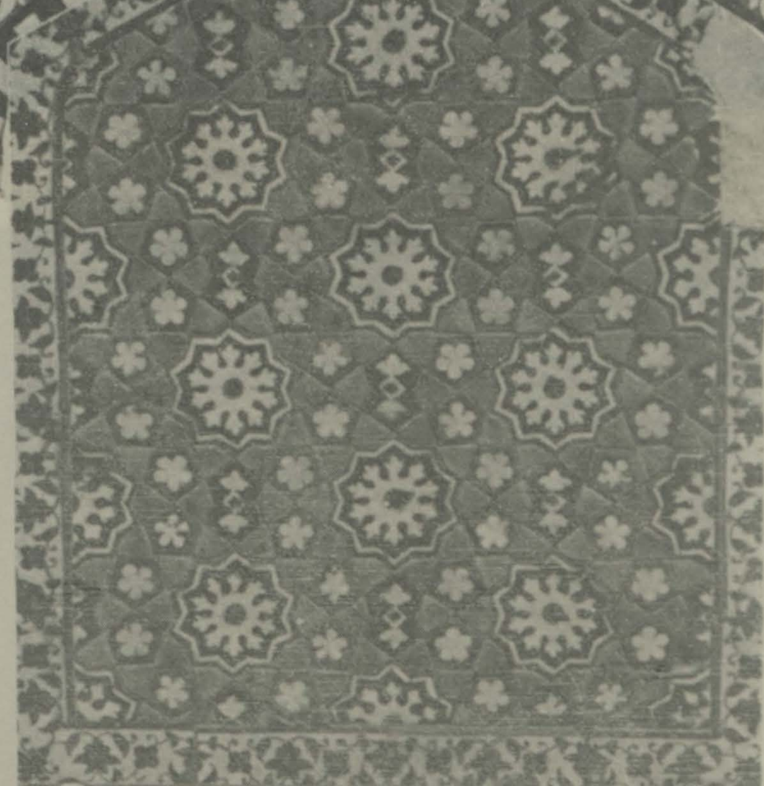
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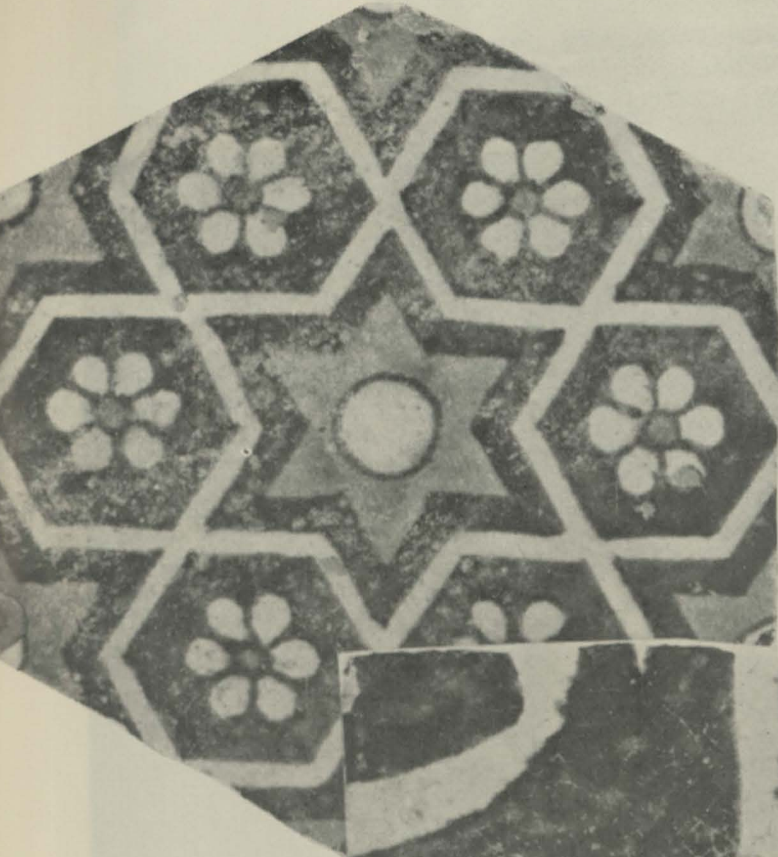
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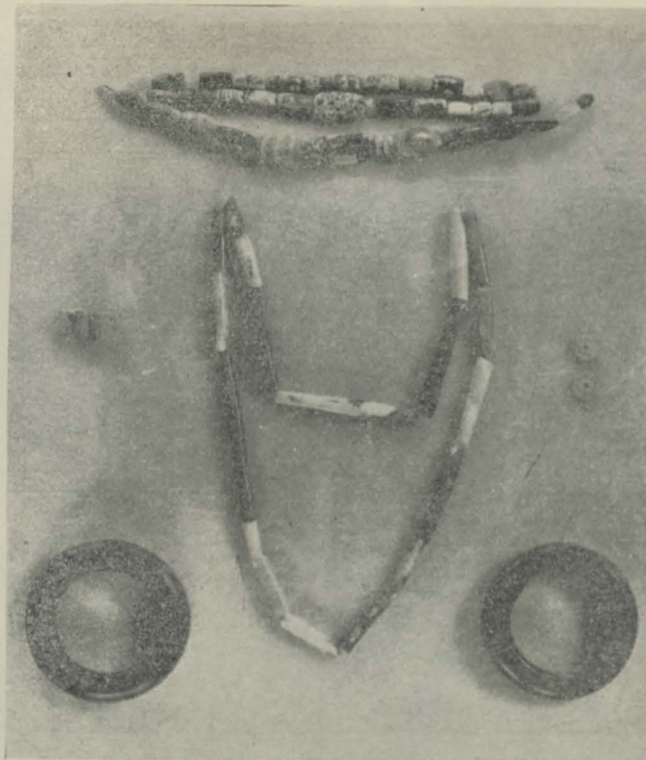
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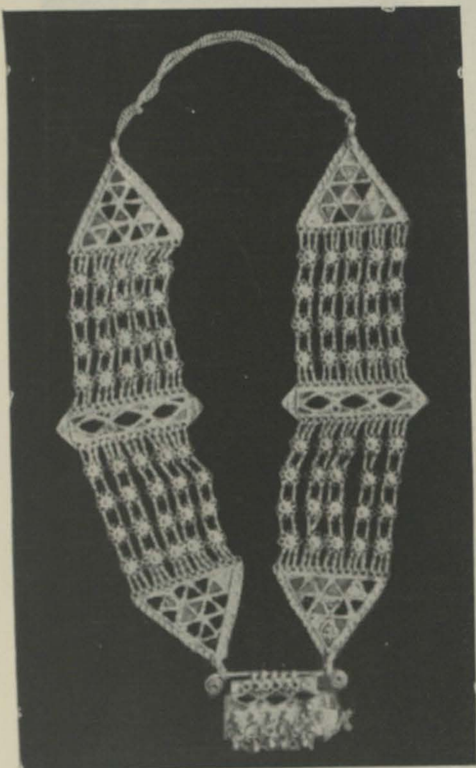
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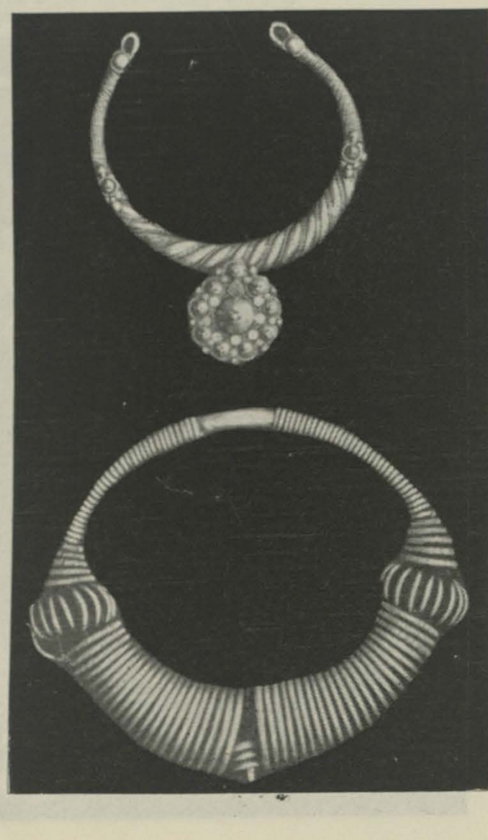


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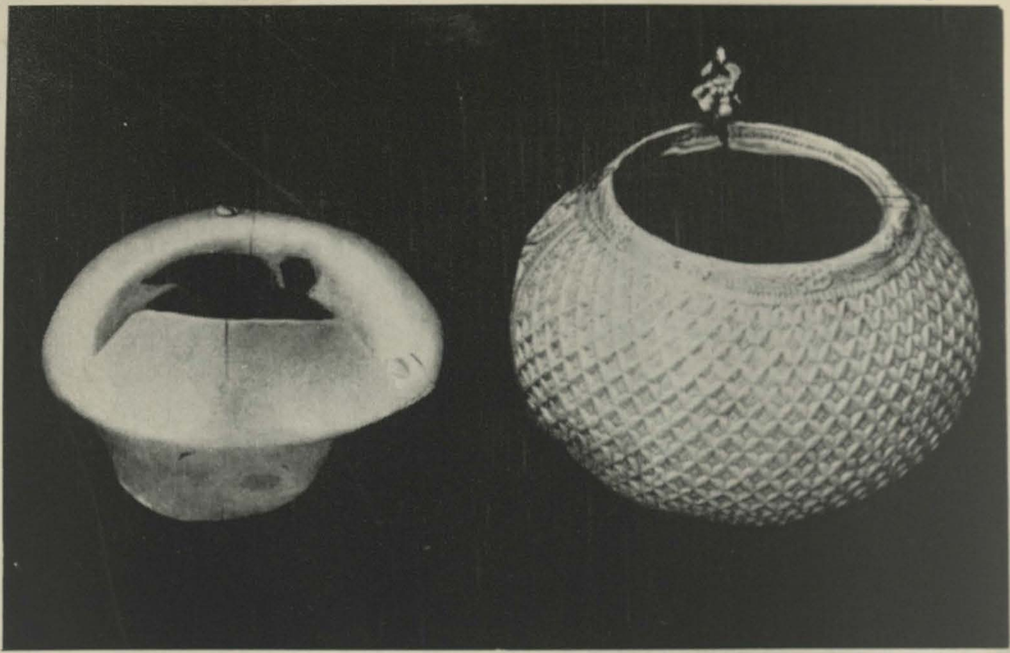


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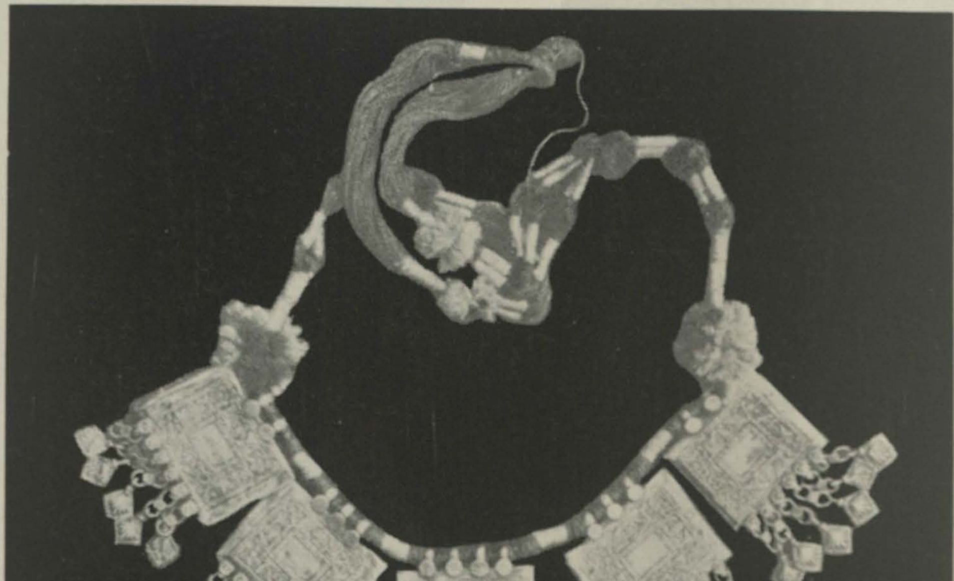
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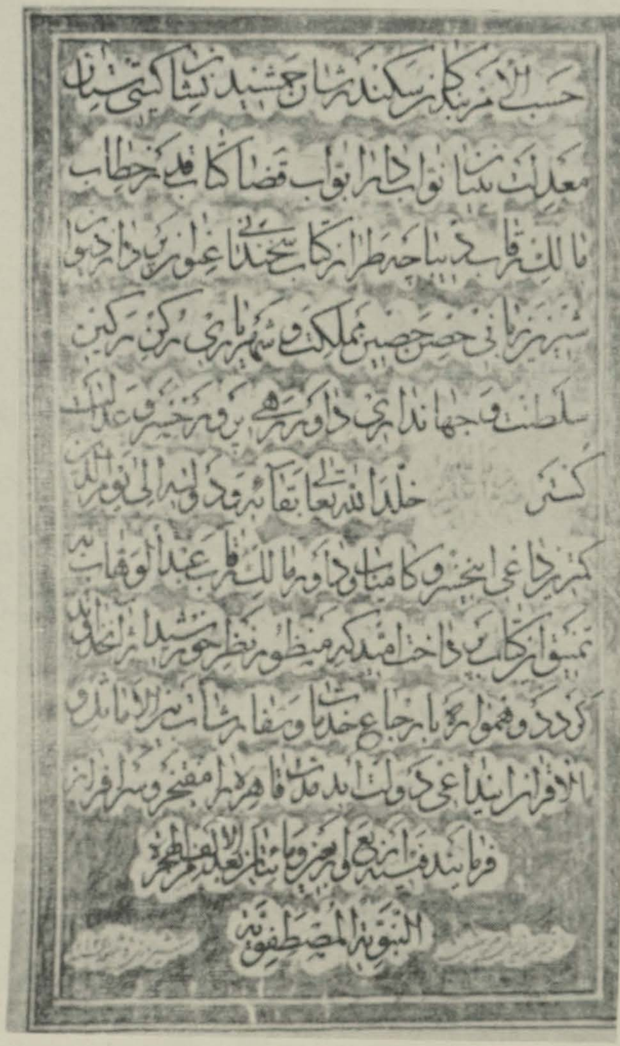
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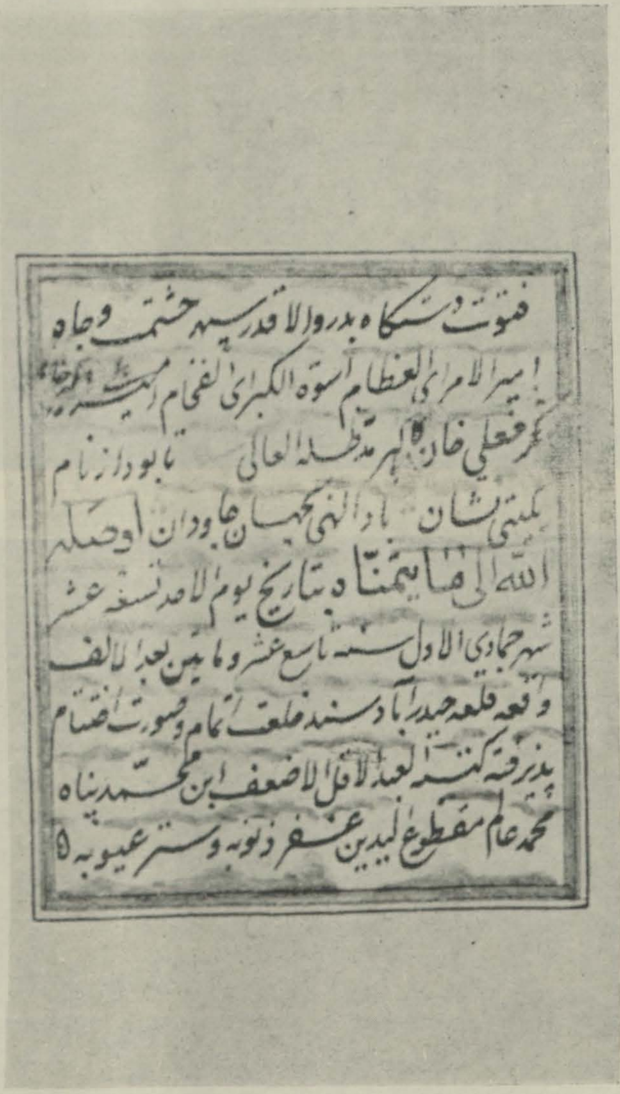

حسب الامر سرکار سکندر شان جمشید نشان گیتی ستان
معدلت نشان نواب دارا بواب قضا کار قدر خطاب
مالک الملک قاهر [illegible] طراز کار سخندانی علو رتبه [illegible]
شیرزبانی حصن حصین مملکت و شهریاری رکن رکین
سلطنت و جهانداری داور رهبر فرخنده خسرو عدالت
گستر خلد الله تعالی بقائه و دولته الی یوم الد[ین]
کمترین داعی این خسرو کامیاب داور مالک الملک عبد الوهاب
[illegible] که منظور نظر خورشید اثر [illegible]
گردد و همواره با رجاء خدمات و بقاء شان [illegible]
[illegible] داعی دولت ابد مدت قاهره مفتخر و سرافراز
فرماید فی سنه اربع و عشرین و مائتین بعد الالف من الهجرة
النبویة المصطفویة



بسم الله الرحمن الرحیم

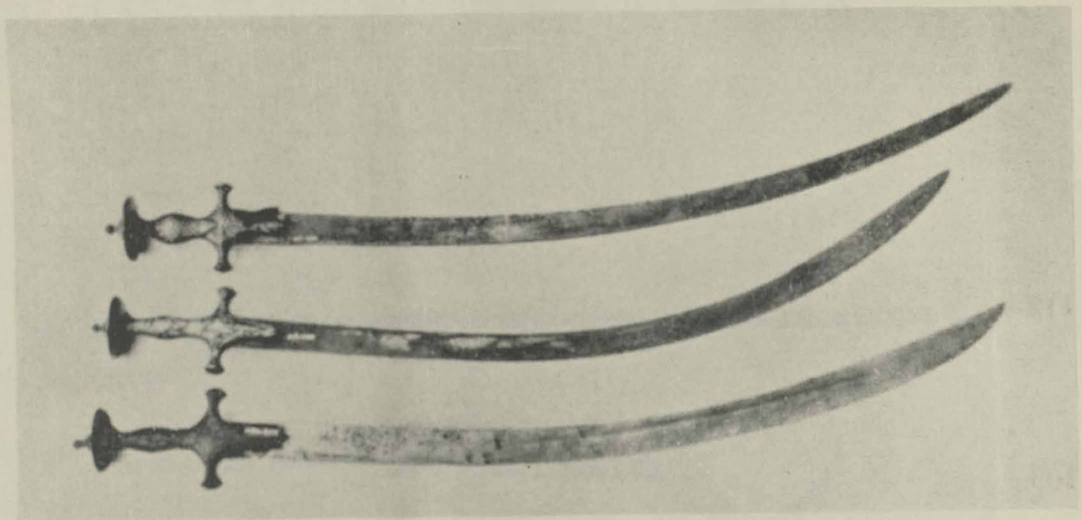
الحمد و سپاس بی‌شمار مر پروردگار واحد القهار غفار آمرزگار که دارنده زمین و
آسمان و نگاهدارنده عالم و عالمیان که چندین هزار صورت موافق و مختلف را
از عالم عدم بعرصه وجود آورده هر یکی را برنگ دیگر و روش خود و هنر و پیشه علاحده
معین گردانید و هر کدام را بحرف و قسمت خویش خورسند ساخته و درود نامعدود
و صلوات نامحدود بر سرور رسالت صفدر زمره انبیا و اولیا شفیع روز جزا ابرار
مشتی گناهکار که ایزد تبارک و تقدس در کلام مجید و فرقان حمید وصف او
فرمود و ما محمد الا رسول و بعزت و عظمت او را بجلال ذو الجلال
سوگند بتوقیع طه ما انزلنا علیک القرآن [illegible] افادت
که این ماه شب چهاردهم [illegible] در سال بود و نو حشمت و ملتمسات
او نام تو [illegible] برای محب چندین رنج و جفا چرا بر خود اختیار میکنی

در التماس خود اشارت کن تا فرمان بشارت بتو رسانم خواجه طریقت و پیشوای حقیقت
سر در جیب فکرت [illegible] و نطق در بار در میان آورد و گفت یا اخی جبرئیل
عبد اشکور را با این همه مناقب که مراتب نه آنقدر
و از درگاه جلیل عظمته صمد [illegible] بر حکم
بشارت رحمت للعالمیان [illegible] الا رحمة للعالمین
و جای دیگر برسالت خود با اصحاب [illegible] و محمد رسول الله والذین معه الآیه
جای دیگر خزانه نبوت بمسماه و مهر رسالت [illegible] فرمود محمد رسول الله خاتم النبیین
و جای دیگر مثال بشارت به مطیعان و مخلصان و اشارت و عید بمخالفان و منافقان
و متمردان لعنت فرمود یا ایها النبی جاهد الکفار والمنافقین و چون بدین همه مراتب
اختتام [illegible] و اخبار شنیده گشته‌ام با پیشینی که سواد ظلم و ظلمات کفر بیاض
اسلام و دیانت [illegible] گشتی و اساس نفاق و جهالت انهدام پذیرفتی و آیات
اسلام افراشته شدی و در این دولت و قواعد ملت با نظام قیام متداول در کار
بودی و هیچ [illegible] گمشتی و کل سنت [illegible] بدعت منحرف نگشتی
و سلام مراجعت [illegible] هم در وقت باز آمد و گفت
یا محمد خدای تعالی سلام درود میگوید و فرمان [illegible] محکم
[illegible] گشت قوله تعالی انک لا تهدی [illegible] احببت ولکن الله یهدی من


فتوت دستگاه بدر والاقدر سپهر حشمت وجاه
امیر الامرای العظام اسوه الکبرای الفخام امیر [illegible]
محمد علی خان بهادر مد ظله العالی تا بود از نام
گیتی نشان باد الهی بجهان جاودان او وصله
الله الی ما یتمناه بتاریخ یوم الاحد تسعه عشر
شهر جمادی الاول سنه تاسع عشر و ماتین بعد الالف
واقعه قلعه حیدرآباد سند صلعت تمام و صورت اختتام
پذیرفته کتبه العبد الاقل الاضعف ابن محمد پناه
محمد عالم مقطوع الیدین غفر ذنوبه و ستر عیوبه ٥







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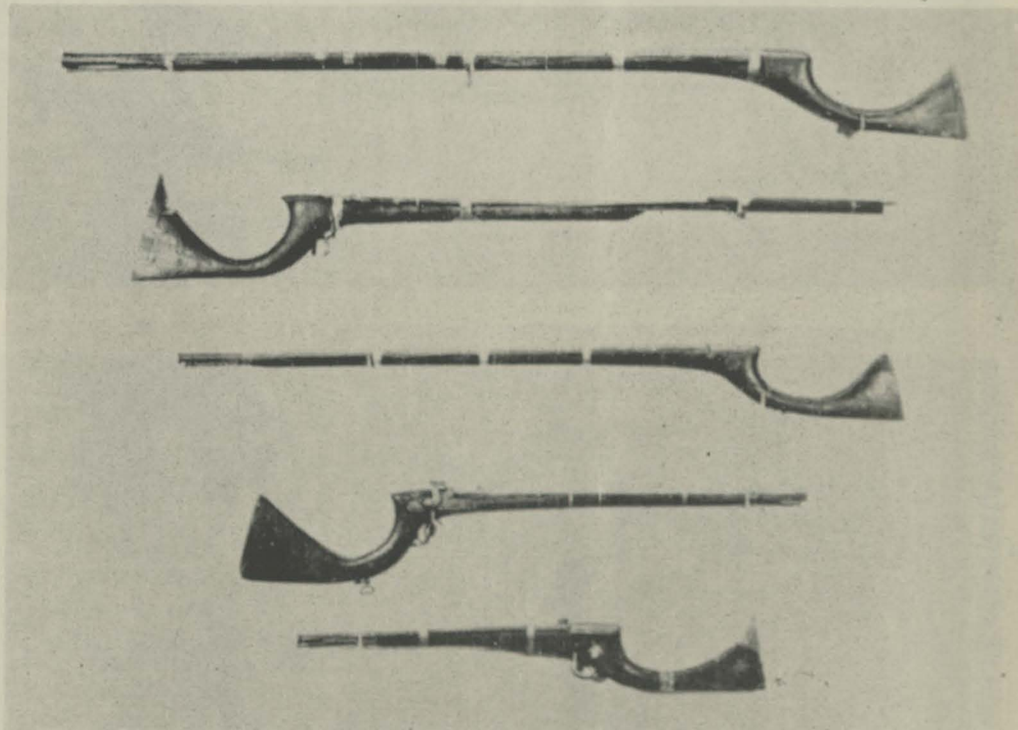
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THE

VOYAGE OF NEARCHUS

FROM THE INDUS TO THE EUPHRATES,

COLLECTED FROM THE

ORIGINAL JOURNAL PRESERVED BY ARRIAN,

AND ILLUSTRATED BY

AUTHORITIES ANCIENT AND MODERN;

CONTAINING

AN ACCOUNT OF THE FIRST NAVIGATION ATTEMPTED BY EUROPEANS IN THE INDIAN OCEAN.

By WILLIAM VINCENT, D.D.

TO WHICH ARE ADDED

THREE DISSERTATIONS:

Two, on the ACRONYCHAL RISING of the PLEIADES,
By the Right Reverend Dr. SAMUEL HORSLEY, Lord Biſhop of Rocheſter;
And by Mr. WILLIAM WALES, Maſter of the Royal Mathematical School in Chriſt's Hoſpital:
And ONE by Mr. DE LA ROCHETTE,
On the FIRST MERIDIAN of PTOLEMY.

Poſteris an aliqua cura noſtri, neſcio, nos certè meremur ut ſit aliqua, non dico ingenio (id enim ſuperbum) ſed ſtudio, ſed labore, et reverentià poſterorum.

PLINIUS, TACITO. Lib. ix. Ep. 14.

LONDON:

Printed for T. CADELL jun. and W. DAVIES (Succeſſors to Mr. CADELL) in the Strand.

MDCCXCVII.



TRAVELS

IN

BELOOCHISTAN

AND

SINDE;

ACCOMPANIED BY

A GEOGRAPHICAL AND HISTORICAL ACCOUNT

OF

THOSE COUNTRIES,

WITH A MAP.

BY LIEUTENANT HENRY POTTINGER,

OF THE HONOURABLE EAST INDIA COMPANY'S SERVICE;

ASSISTANT TO THE RESIDENT AT THE COURT OF HIS HIGHNESS THE PEISHWA;

AND LATE ASSISTANT AND SURVEYOR WITH THE MISSIONS

TO SINDE AND PERSIA.

LONDON:

PRINTED FOR LONGMAN, HURST, REES, ORME, AND BROWN,

PATERNOSTER-ROW.

1816.